

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 743.—Vol. 46.
Registered for transmission abroad.

JANUARY 1, 1905.

Price 4d.; Postage, 2d.
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The NEXT TERM will commence on January 9. Entrance Examination, January 5, at 11 o'clock.

THE EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1905.

Syllabus and official Entry Forms may be obtained from

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THE FIFTEENTH ANNUAL

MORECAMBE MUSICAL FESTIVAL

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AT EIGHT O'CLOCK.

ELGAR'S ORATORIO

"THE APOSTLES."

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Miss MARIE BREMA

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Mr. PLUNKET GREENE

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AND

Mr. FFRANGCON-DAVIES.

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The next F.R.C.O. Examination begins on January 2, 1905. The Solo-playing Tests are:—Toccata in F major, J. S. Bach (without Fugue). (No. 2, Vol. III., p. 16, Peters' Ed.); (Book 9, p. 176, Bridge & Higgs' Ed., Novello & Co.); (Vol. V., Best's Ed., Augener & Co.). Sonata No. 6, in E minor, Op. 137 (2nd and 3rd movements). G. Merkel. (Novello & Co.; Augener & Co.). Prelude, Op. 88, No. 3, C. Villiers Stanford (Houghton & Co.).

The A.R.C.O. Examination begins on January 9. The subject for the Essay will be taken from "Music and Musicians: Essays and Criticisms" (First Series). By Robert Schumann (W. Reeves, 83, Charing Cross Road, W.C.). Copies of this book will be supplied at the special price of 5s. (post-free) to Members of the College. Orders, with remittance, must be sent direct to the Publisher.

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15. HECKMONDWIKE—"Elijah."
18. CHINGFORD.
23. QUEEN'S HALL.
Mar. 1. HARLOWE.
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The Musical Times.

JANUARY 1, 1905.

MUSIC IN PICTURES.

I.—THE NATIONAL GALLERY.

The sister arts of painting and music furnish an interesting analogy. This may be exemplified by a beautiful picture and a Beethoven symphony,—the one delighting the eye, the other charming the ear. The subject-matter is attractive in both, and the workmanship perfect. It is quite possible to paint a picture that has a repulsive subject, and it is possible to compose a symphony that is as void of melody as it is of understanding; in both instances the technique may be above reproach, but skill in technical attainment will not atone for the lack of the one thing needful—beauty.

This analogy, or the suggestiveness arising therefrom, is introductory to a subject which from time to time will, we hope, find a place in these

columns—a series of illustrated articles on 'Music in pictures.' Various collections, both British and foreign, will be laid under contribution for pictorial representation. Something will be said about the artist who painted the picture, in addition to some remarks upon the instruments, &c., depicted upon the canvas. The first instalment of these papers deals, naturally perhaps, with some of the pictures having musical subjects in the National Gallery.

There are doubtless some Londoners who have never passed the portal of the National Gallery, the dome-capped building situated on the north side of Trafalgar Square, an open space which has been designated 'the finest site in Europe.' And it may be taken for granted that comparatively few know anything of the history of the nation's gallery of art. Its origin may be briefly told. Like a good many British institutions, the establishment of a National Gallery had long been discussed, when King George IV. suggested the propriety of purchasing the Angerstein collection of pictures. Lord Dover was the first to bring the matter before Parliament in 1823, and Sir George Beaumont



(Photograph by F. Hanftaengl, London.)

THE MUSIC MASTER. BY JAN STEEN. IN THE NATIONAL GALLERY.

backed up the proposal by offering to present his own pictures to the nation as soon as the Government provided a proper place for their reception. A Parliamentary grant of £60,000, voted April 2, 1824, established the National Gallery. It was opened at the house of Mr. Angerstein, in Pall Mall—whose pictures had in the meantime been acquired—on May 10, 1824. Fourteen years elapsed before the original portion of the present permanent building was erected. This was designed by William Wilkins, R.A., and opened to the public on April 9, 1838. Up to the year 1869 the Royal Academy of Arts occupied part of the building,

supplements. It is painted by Jan Miense Molenaer, a native of Haarlem (1610?-1668). His earlier works give proof of the tutelage of Franz Hals, but later the noble example of Rembrandt is perceivable in the products of his brush. Molenaer's pictures contain much animation and often a felicitous humour. An example of his earlier work is the 'Spinnet players' in the State Museum at Amsterdam, while the 'Ballad-singer' at the Berlin Museum is a very favourable specimen of this master's style. The picture we reproduce represents a handsome wainscotted room, in which a young lady and gentleman, seated on



(Photograph by F. Hanfstaengl, London.)

A DUET, OR SINGING LESSON. BY SCHALCKEN. IN THE NATIONAL GALLERY.

when its locale was removed to Burlington House, Piccadilly, built on the site of the mansion formerly occupied by Lord Burlington, Handel's patron and friend, the house then being situated 'in the midst of the fields'!

Of the five pictures we have selected from the National Gallery collection, four are by Dutch artists of the 17th century, the period of the virginal, lute, and other old-world instruments. The first, called, though somewhat inadequately, 'Musical Pastime,' forms one of our special

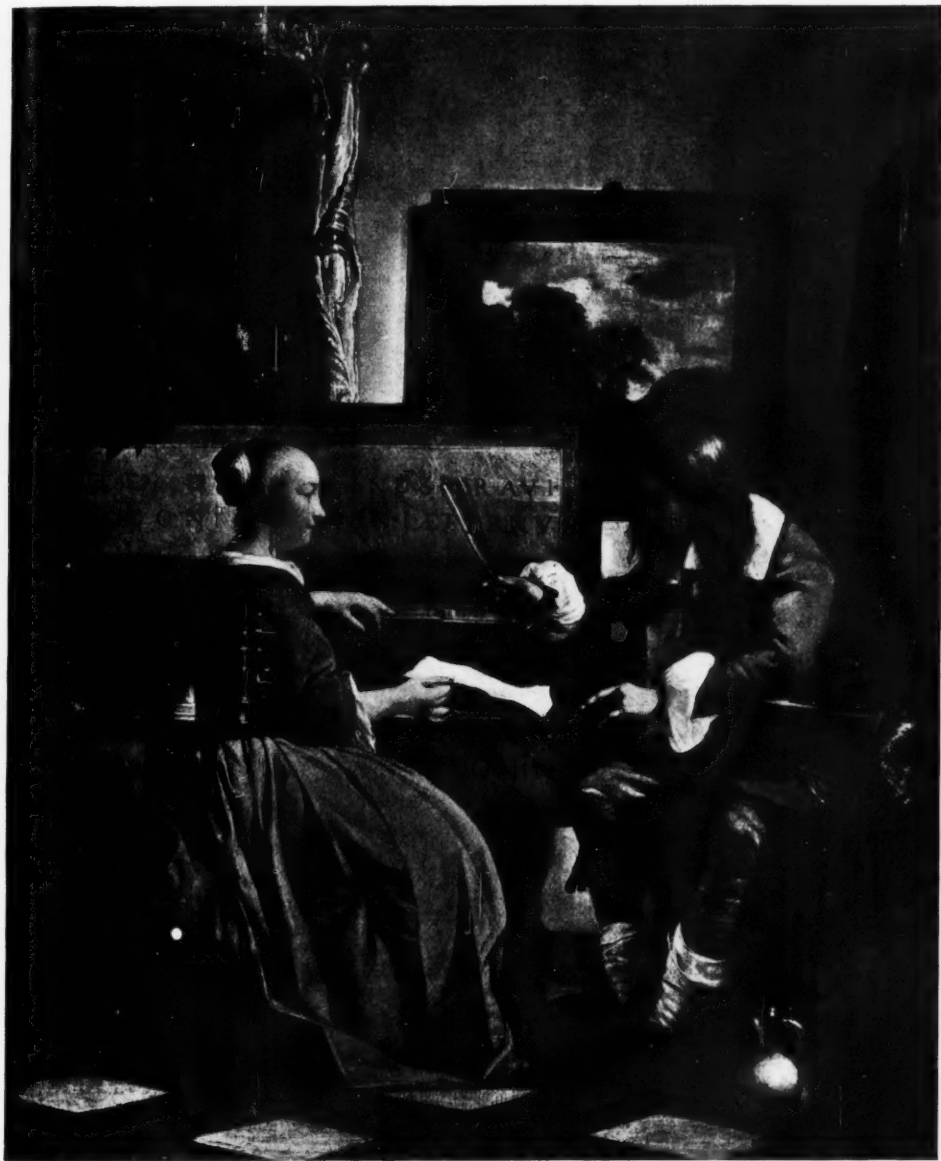
chairs, are singing. They are accompanying themselves on their respective instruments—he on a theorbo, she on a cittern, while the music-book lies open on the fair singer's knee. The theorbo is the large double-neck lute with two sets of tuning pegs. Thomas Mace in his 'Musick's Monument' (1676) says that the theorbo is no other than the old English lute; but, as the late Mr. Hipkins has said, 'Early in the 17th century many large lutes had been altered to theorbos by substituting double necks for the

theorb
attribu
a perio
Hande
'Esthe

original single ones.' Mace regards the lute as a *solo* instrument, and the theorbo as an *accompanying* instrument; therefore our artist is quite correct in thus depicting them.

There is some doubt as to who invented the

with a harp to accompany the song 'Breathe soft, ye winds,' a fact which would seem to support old Mace's view of its being an accompanying instrument. The cittern (or cithren) is also of the lute family; but it is strung with wire strings, generally



(Photograph by Messrs. W. A. Mansell & Co., London.)

THE MUSIC LESSON. BY METSU. IN THE NATIONAL GALLERY.

theorbo; but it sufficeth to know that it can be attributed to the early part of the 17th century, a period coinciding with the rise of accompaniment. Handel writes for the theorbo in his oratorio of 'Esther' (1732), where he uses it in combination

adjusted in pairs of unisons, and played with a plectrum of quill. In 1666 John Playford published his 'Musick's Delight on the Cithren, restored to a more easie and pleasant manner of playing than formerly.' Citterns were played in

barbers' shops to relieve the tedium of customers waiting their turn to be shaved. There is an 18th century poem which says

In former times 't hath been upbrayded thus,
That barber's music was most barbarous.

Another feature of the picture that will not escape notice is the richly carved stool or low stand on which are placed a flagon and wineglass. The dog is a somewhat abstracted listener, while animal nature is further portrayed by the roast fowl that the serving woman is placing on the table, against which leans a viola da gamba, its head adorned with the gentleman's plumed hat. The portrait on the wainscot behind is that of a Prince of Orange. The costume of the figures is that of about the year 1630. This picture is in every respect a charming specimen of old-world art.

Gabriel Metsu (1630-1667), the painter of 'The Music Lesson,' was born at Leyden, and at the early age of fourteen had become a member of the Leyden Guild of Painters. Upon his removal to Amsterdam he came under the influence of Rembrandt. Metsu became a master of the first order. We learn that 'he was unsurpassed in his fine observation of character and gesture, in his exquisite and expressive drawing of hands, in his delicate manipulation and finish, in the *spirituel* touch of his pencil, and in the refinement and

beauty of his colouring.' Moreover, 'his compositions are faultless in arrangement and in balance of parts.' Here, again, is an interesting analogy between painting and music. Four of Metsu's pictures are in the possession of the King at Buckingham Palace: one of them being a portrait of the artist, while another represents a gentlemen playing on the violoncello. He seems to have had a penchant for musical subjects, of which there are sixteen known examples. That in the National Gallery which (on p. 11) we reproduce is of a lady seated at an open virginal, holding a piece of music in her hand, while she converses with a gentleman who has in his hand a glass of wine. It is not quite clear whether the gentleman is the music-master; but there is no doubt about the congruity of such an accessory as the fiddle on the table at his side, though the jug on the floor is not quite so obvious an accompaniment to the musical scene thus pictorially depicted.

Another native of Leyden and a contemporary of Metsu was Jan Steen (1626 (?) - 1679), who, being the son of a brewer, eventually combined the business of a tavern-keeper with the occupation of painting. His jovial habits do not seem to have affected his artistic perception, indeed, after Rembrandt, he is considered to be the most genial painter of the Dutch School. His canvases give



(Photograph by Morelli, London.)

A MAESTRO DI CAPELLA GIVING A MUSIC LESSON.

SCHOOL OF VECELLIO (TITIAN). IN THE NATIONAL GALLERY.

expression to inexhaustible humour and boundless high spirits and fun, qualities that have made his works popular in England. Sir Joshua Reynolds thought so highly of Steen's best works that he found therein points of contact with Raphael. The Buckingham Palace collection is strong in examples by Steen, one of His Majesty's possessions being a portrait of the artist himself playing a violin. 'The Music-Master' in the National Gallery (reproduced on p. 9) contains the figure of a young lady, wearing a yellow bodice and blue skirt, seated at a harpsichord with her music-book open before her. The master appears to be lacking in politeness to his fair pupil, as he is wearing his hat, but he is leaning on the instrument watching the movement of the young lady's fingers. The jovial artist has his little joke in putting his own name on the harpsichord—'*Johannis Steen Fecit*'—as though he himself had manufactured the instrument! A duet is evidently in prospect, as in the background a boy is bringing a lute into the room. The lute—an instrument much in vogue during the 17th century—is too well known to need description. The sound-holes are often very beautifully fretted; and we all know what remarkable transformations were accomplished by means of the instrument in the hands of such a master as Orpheus.

Godfried Schalcken (1643-1706) was one of the best pupils of Gerard Dow. He visited England, and while here worked with much success, being employed for some time by William III. Schalcken is chiefly distinguished for his pictures of candle-light painted on a small scale. His portrait of King William III., by candle-light, now at Amsterdam, proves that he could also succeed in full-lengths. One of his best pictures is at Buckingham Palace: it is called 'A Concert of Music,' in which the artist himself is taking part, his instrument being, like that of Metsu in the same collection, a violin. The National Gallery example of Schalcken's pictures—'A Duet, or Singing Lesson,' reproduced on p. 10—is of a lady with music, and a gentleman tuning his cittern upon which he is about to accompany the fair singer. They are seated at a table covered with a Turkey rug, on which lies a pink rose. The remainder of the picture speaks for itself; but we may add that the size of the original, painted on oak, is 10½ in. in height by 8 in. in width.

The last of our illustrations is a picture which formed part of the Mantua Collection purchased by Charles I. in 1630; it subsequently became the property of Mr. Angerstein. It is of the School of Vecellio (Titian), and is entitled 'A Maestro di Capella giving a Music Lesson.' The boy in the group is being instructed in singing to the accompaniment of a bass stringed instrument, while one of the onlookers has a pitch-pipe in his mouth, perchance to aid the boy in his intonation. It is evident that the young chorister is being taught to open his mouth well: therefore if one may find 'books in running brooks' and 'sermons in stones,' singers, at least, may not peruse in vain these notes on 'Music in Pictures.'

MR. AND MRS. JOAH BATES.

A DISTINGUISHED AMATEUR AND A NOTABLE SINGER.

Joah Bates was born at Halifax, where his father, Henry Bates, combined the occupation of parish clerk with the business of an innkeeper. The date of his birth is given in various books of reference—including the 'Dictionary of National Biography' and Grove's 'Dictionary of Music and Musicians' (both editions)—as March 19, 1740-41. But this is surely an error. In order to verify the above date we asked Mr. F. de G. English, organist of Halifax Parish Church, to kindly procure a copy of the entry of Bates's baptism from the Registers. This he did, and here it is:

Register of Baptisms in the Parish Church of Halifax.

Vol. S. Page 122.

1740.

March 8th. Joah Henry Bates. Hal. Parish Clerk.

Therefore, as the infant was baptized on March 8, he must have been born before March 19! Mr. English, in sending the above extract, says: 'Bates had only the name of Joah: the entry "Joah Henry Bates" means "Joah, son of Henry Bates," as was the custom of writing up our Registers (which are in splendid condition) in those days, e.g., "Sarah Joshua Hirst," which comes next in the book. "Hal.," of course, stands for Halifax, to specify the *township*, the parish of Halifax at that time being about the size of a small diocese of the present day.'

Joah received his education at the Free School of the town then under the headmastership of Dr. Samuel Ogden, the celebrated classical scholar and orientalist. The organ and the theory of music he learned from Hartley, organist of Rochdale, for whom he frequently deputized. On January 15, 1755, Master Joah entered the Manchester Grammar School, to which his brother Henry had been admitted two years earlier. Both the boys were clever. Henry became Vicar of Freckenham, Suffolk, a cure he held for forty-three years, and Joah proved that he could write Latin verse during his pupilage at Manchester. The following is a specimen of his skill in this direction, a Latinized version of Edmund Waller's familiar lyric, 'Go, lovely rose!':

Go, lovely Rose!
Tell her that wastes her time and me
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

I nunc, et illi dic, Rosa amabilis
Quæ me morando conerit, et dies
Quam pulchra, quam dulcis videtur
Cum similem tibi comparerem.

While at Manchester the boy became much impressed with the fine organ-playing of John Wainwright, composer of the tune 'Christians, awake!', then deputy-organist of the Collegiate Church, which is now the cathedral. (Some books

of reference wrongly give *Robert Wainwright* as the organist who influenced him; but this is impossible, as *Robert Wainwright* was only a child seven or eight years old when *Bates* was a schoolboy at *Manchester*.) *John Wainwright's* 'grand style of organ-playing' was the model upon which *Bates* formed his own ideals in that direction, with the result that he became an excellent organist.

He remained less than two years at *Manchester Grammar School*, because on August 2, 1756, he obtained a scholarship at *Eton College*. Upon his arrival at *Eton*, his love for music received a considerable check, if indeed for a time it was not entirely quenched, as it was then contrary to the rules for a boy on the foundation to use any musical instrument. Young *Bates* 'remained in this state of musical privation for some months,' as a biographer puts it, 'and had no other means of practising than by playing imaginary keys on the table, which for a considerable time was his custom every day.' Later on, however, he had a chance of playing on the organ in the *College Chapel*, when his talent for music was made known to *Mr. George Graham*, one of the assistant masters. This kind man, who possessed a harpsichord, invited *Joah* to his rooms, 'and finding what an extraordinary performer he was, obtained permission for him to pursue his musical studies, accommodated him with the use of his instrument, and procured him liberty to play on the *College organ* at his leisure hours.' The organist of the *College* at that time was *Edward Webb*, who also held the organistship of *St. George's Chapel, Windsor*. It should not be forgotten that *Dr. Arne*, like *Joah Bates*, was an *Etonian*.

On August 2, 1756, *Bates* was nominated for a scholarship at *King's College, Cambridge*, but he was not admitted to the *College* till May 4, 1760. In the meantime he had entered *Christ's College*. He competed for one of the *Craven University Scholarships* against ten picked men of the *University*, and was successful, his fellow-victor being the celebrated *Thomas Zouch*, of *Trinity*, the divine and antiquary. He took his *B.A. degree* in 1764, *M.A.* in 1767, and contributed some *Latin hexameters* to the *Cambridge verses* on the *Peace* of 1763. Seven years later he was elected a *Fellow*, and soon after a tutor of *King's College*. *Bates* became a man of mark at *Cambridge*, his society being eagerly sought after. *Dr. Smith*, Master of *Trinity* and author of a well-known treatise on 'Harmonics,' took a particular fancy to him, making him not only a welcome and frequent guest at the Master's Lodge, but leaving him a legacy. *Smith* also gave him lessons in harmony and in the study of acoustics. In the practical side of music *Bates* made himself indispensable at the *University*. Not only was he a fine performer on the harpsichord, but he warmly championed the works of *Handel*. He excelled as a conductor, and as long as he remained at *Cambridge* 'he performed the part of *Coryphæus* at all public and private concerts.' It was at his instigation and under his energetic sway that the first oratorio performance ever given north of the

Trent took place, the occasion being the opening of a new organ at his native town, *Halifax*, on which occasion *Herschel*, afterwards the great astronomer, led the violins.

One of *Bates's* pupils at *King's* was a son of the *Earl of Sandwich*, a notorious nobleman to whom is due the use of the term sandwich as applied to a certain convenient edible. The *Earl* was very fond of music. At *Hinchinbrooke*, his place near *Huntingdon*, he regularly devoted one night a week to it. In a year and a half he had managed to gather together an orchestra of sixty to seventy performers from the towns and villages round. He caused six oratorios to be performed on six successive nights by the same executants, each work having been previously rehearsed in the morning of each day. After the performance supper was served, and after supper glees were sung. The *Earl* played the drums, and it is recorded by a guest at those music-makings that 'his Lordship constantly animated the whole by his own personal assistance, keeping everybody in the best order and in the best humour; submitting himself at the same time to the discipline of the orchestra with the most scrupulous obedience.' *Bates* opened *Snetzler's organ* in *St. Martin's Church, Leicester* (in 1774), on which occasion *Lord Sandwich* played the drums, and *Squire Scroope*, of *Coleby, Lincolnshire*, performed on the trumpet. The latter gentleman had a very irascible temper, and at this said organ opening 'he knocked out, by a blow, not a *blast*, of his trumpet all the front teeth of a reverend gentleman who had said something to irritate him'!

In connection with a concert which was given by *Lord Sandwich* in *Christ's Hall, Cambridge*, for the benefit of *Ximines*, a Spanish musician, the following verses were written:

Now the masters all mount in a terrible row,
And tuned is each fiddle and rosined each bow,
And *Giardini*, when got in his tantrums and fits,
Frights the poor dilettanti quite out of their wits.

At the harpsichord now *Joah Bates* takes his place,
Tho' he casts a sheep's eye at his *double bass*;
To the heartstrings it grieves him to quit it so soon,
For though he mayn't play it, he'll put it in tune.

But when he begins to sprawl over a chorus,
And lays the whole matter so clearly before us,
No hearer so stupid but soon understands,
He's full son of *Briareus*, and heir to his hands.

Lord Sandwich meantime, ever active and steady,
Eyes the drums with impatience, and cries, 'Arn't you ready?'

Knows who are the alert, and who always ask pardon,
And who are the men must be fetched from the garden.

When the band is all marshalled from front to the rear,
And *Miss Ray* and *Norris* and *Busy* appear;
When impatience to start shines in every man's face,
Steals in *Dr. Shepherd** a-tuning his bass.

But now hushed is each noise, and on each raptured ear,
Break such sounds as the angels stand list'ning to hear;
Handel rouses, and hearing his own *Thunder* roar,
Looks downward from Heaven, and calls out *encore*.

* Master of *Christ's*.

Bates left Cambridge upon receiving a small appointment, worth £100 a year, in the Post Office, secured to him through the influence of Lord Sandwich, First Lord of the Admiralty, whose private secretary he had become. He soon exchanged this post for the more lucrative one of a Commissioner of the Victualling Office, on Tower Hill, where he resided, his house becoming the resort of persons of the highest rank. This was in 1776, the year when a committee of noblemen and gentlemen founded the Ancient Concerts, or, to give them their formal title, 'The Concert of Antient Music.' Joah Bates was appointed conductor, an office he held, except for two years, until 1793. For nineteen years the concerts were given at the New Rooms, Tottenham Street, Tottenham Court Road, one of the rules being 'that no music composed within the previous twenty years should be performed.' A full band took part, and some of the most eminent singers of the day appeared. The terms of subscription were fixed at five guineas for twelve weekly performances, and the music for each concert was selected by the directors in rotation. When in 1785 the Royal Family began to attend the concerts they were called 'The King's Concerts.' To show his interest in the performances King George III. sometimes wrote out the programmes in his own hand. We give a facsimile of one of these royal documents :

*Overture Purus.
Concerto Oboe
Chorus h. 1. Alla. Feusth
2. Grand Concerto Handel
Concertante Bass & Horns
Chorus h. 2. Alla. Feusth
Overture Posthymny
Concerto Violino
Chorus h. 3. Alla. Feusth*

In the year 1780 Bates married his former pupil, the gifted Miss Sarah Harrop, with whom he is said to have received between £7,000 and £8,000. She was born of very humble parents in Lancashire, and worked for some time at a factory in Halifax, her future husband's native town. On one occasion when she sang in public there, Dr. Howard, of Leicester, prophesied that 'she would one day throw all the English, nay, even the Italian female singers far behind her.' The Sandwich Catch Club thereupon deputed Dr. Howard to bring the factory-girl to London. She there studied oratorio and English songs under Joah Bates and Italian vocalization under Sacchini. Her progress was very rapid, and she became one of the most successful concert and Festival vocalists of her day. Lord Mount Edgcumbe, who frequently heard her sing in private and in public, said 'Her voice was perhaps not so celestial as Mrs. Sheridan's' (Dr. Burney called Mrs. Sheridan and Mrs. Bates 'exquisite and darling singers') 'but was nevertheless one of the finest quality; full, rich, and

commanding; of great compass, flexibility, and power. . . . I have known her to go out upon a staircase and there sing without accompaniment the simple ballad "Shepherds, I have lost my love," making the whole house ring with the volume of her voice, which came over the ear with a most beautiful and almost magical effect.' Although she was pre-eminent in her interpretation of sacred music, which she sang with great feeling, she was hardly less successful in Italian airs, while her most famous English song was Purcell's 'Mad Bess.'

Miss Seward, the authoress, and known as 'The Swan of Lichfield,' in a letter dated June 5, 1786, says: 'I breakfasted with Mr. Bates and heard his seraphic wife excel, in several of Handel's finest airs, Mara and every other syren. I observed to him that Mara (according to the custom of the time) put too much gold fringe and tassels upon that solemn robe of melody, "I know that my Redeemer liveth." "Do not say gold, madam," he replied, "it was despicable tinsel." There can be no doubt that Mrs. Bates may be regarded as one of the greatest of English vocalists, and it is pleasant to know that her success gave a great impetus to the cultivation of music among factory girls in the North of England. May there not be to-day some Sarah Harrops, working hard for their daily bread, who are only awaiting an opportunity to become known as queens of song?

The chief event in the life of Joah Bates was his conductorship and general managership of the Handel Commemoration to celebrate the centenary of the composer's birth. The date was wrong by one year (it should have been held in 1785), but, as Rockstro says, 'the act of homage was nobly supported.' Moreover, the event was a most important one in the history of English Musical Festivals, it being the first celebration of the kind on so large and magnificent a scale. Burney's 'Account'* furnishes a most valuable and indispensable history of this mighty music-making. He thus gives the origin of this great Festival, which received its inception at Bates's own house:

In a conversation between lord viscount Fitzwilliam, sir Watkins Williams Wynn, and Joah Bates, esquire, commissioner of the Victualling-Office, the beginning of last year, 1783, at the house of the latter, after remarking that the number of eminent musical performers of all kinds, both vocal and instrumental, with which London abounded, was far greater than in any other city of Europe, it was lamented that there was no public periodical occasion for collecting and consolidating them into one band; by which means a performance might be exhibited on so grand and magnificent a scale as no other part of the world could equal. The birth and death of HANDEL naturally occurred to three such enthusiastic admirers of that great master, and it was immediately recollected that the next (now the present) year, would be a proper time for the introduction of such a custom: as it formed a complete century since his birth, and an exact quarter of a century since his decease.

The Governors of the Musical Fund and the Directors of the Concert of Antient Music promised their practical co-operation in carrying

* An Account of the Musical Performances in Westminster-Abbey and the Pantheon . . . 1784 in Commemoration of Handel. By Charles Burney, Mus. D., F.R.S. London . . . MDCC.LXXXV.

out the proposal. The patronage of the King was secured and application made to the Bishop of Rochester (also Dean of Westminster) for the use of Westminster Abbey. He, 'finding that the scheme was honoured with the patronage of his majesty, readily consented,' only stipulating that some of the proceeds should be given to the Westminster Infirmary, as the Festival 'would interfere with the annual benefit' (*sic*), by inference held in the Abbey, for that excellent institution. Accordingly the first day's profits were to be equally divided between the Infirmary and the Royal Society of Musicians, the latter organization to receive the entire profits arising from all the subsequent performances. Mr. James Wyatt, the

architect, was requested, according to Burney, 'to furnish plans for the necessary decorations of the Abbey; drawings of which, having been shown to his Majesty, were approved. The general idea was to produce the effect of a royal musical chapel, with the orchestra terminating one end, and the accommodations for the Royal Family, the other.' The illustration which we give on page 17—very slightly reduced from the original sketch by Edward F. Burney, contributed to his father's 'Account' of the Commemoration—shows that the orchestra was built up against the great West window and door of the Abbey. We also give the plan of a section of the orchestra showing the disposition of some of Bates's principal performers:



'All [preliminary] difficulties,' records Burney, 'real and imaginary, were happily obviated by Mr. Commissioner Bates, the conductor of this great enterprize; for this gentleman, who had so long made the various works of so great and fertile a genius his particular study, selected the pieces, collected, collated, and corrected the books; and with a diligence and zeal, which nothing but enthusiasm could inspire, after the idea was suggested, totally devoted every moment of his leisure to its advancement and completion.' For this instance of enthusiasm for Handel, if for nothing else, should the name of Joah Bates be honoured and held in remembrance.

The five performances took place as follows in the year 1784:

DATE.	PLACE.	PROGRAMME.
May 26.	Westminster Abbey	Miscellaneous.
" 27.	The Pantheon ...	Ditto (mostly secular).
" 29.	Westminster Abbey	'The Messiah.'
June 3.	" "	Miscellaneous.
" 5.	" "	'The Messiah.'

The last two were extra performances 'By Command' of 'His Majesty' (June 3) and 'Her Majesty' (June 5), both of whom honoured the Festival with their presence on nearly all the days. Burney gives an amusing account of the eagerness evinced by the audience to obtain admittance into the Abbey at the first performance:

Early in the morning, the weather being very favourable, persons of all ranks quitted their carriages with impatience and apprehension, lest they should not obtain seats, and presented themselves at the several doors of Westminster Abbey, which were advertised to be opened at Nine o'clock; but the doorkeepers not having taken their posts, and the Orchestra not being wholly finished, or; perhaps, the rest of the Abbey quite ready for the reception of the audience, till near Ten o'clock; such a croud of ladies and gentlemen were assembled together as became very formidable and terrific to each other, particularly the female part of the expectants; for some of these being in full dress, and



THE HANDEL COMMEMORATION IN WESTMINSTER ABBEY, 1784.

(From the engraving, by E. F. Burney, in Dr. Burney's 'Account' of the Commemoration.)

every instant more and more incommoded and alarmed, by the violence of those who pressed forward, in order to get near the door, screamed; others fainted; and all were dismayed and apprehensive of fatal consequences: as many of the most violent, among the gentlemen,

threatened to break open the doors; a measure, which if adopted, would, probably, have cost many of the most feeble and helpless their lives; as they must, infallibly, have been thrown down, and trampled on, by the robust and impatient part of the crowd.

The band and chorus at the Abbey totalled 506 performers (exclusive of the organist). The orchestra was thus constituted :

Violins - - - - -	95
Violas - - - - -	26
Violoncellos - - - - -	21
Double-basses - - - - -	15
Flutes - - - - -	6
Hautboys - - - - -	26
Bassoons - - - - -	26
Double bassoon - - - - -	1
Trumpets - - - - -	12
Horns - - - - -	12
Trombones, or sacbuts - - - - -	6

'These performers played on other instruments when the sacbuts were not wanted.'

Drums - - - - -	3
Total - - - - -	249

The chorus numbered 257 voices, apportioned thus :

Sopranos - - - - -	53
Counter Tenors - - - - -	45
(no lady altos)	
Tenors - - - - -	80
Basses - - - - -	79
Total - - - - -	257

From the above figures it will be observed that there were only eight more chorus singers than instrumentalists. Burney gives the following interesting information concerning two instruments in the band :

In order to render the band as powerful and complete as possible, it was determined to employ every species of instrument that was capable of producing grand effects in a great orchestra, and spacious building. Among these, the Sacbut, or Double Trumpet, was sought ; but so many years had elapsed since it had been used in this kingdom, that, neither the instrument, nor a performer upon it, could easily be found. It was, however, discovered, after much useless enquiry, not only here, but by letter, on the continent, that in his Majesty's military band there were six musicians who played the three several species of the sacbut ; tenor, base, and double base.

The 'Sacbut, or Double Trumpet' above referred to is, of course, the trombone. The next quotation, referring to the double bassoon, is no less interesting :

The Double Bassoon, which was so conspicuous in the Orchestra and powerful in its effect, is likewise a tube of sixteen feet. It was made with the approbation of Mr. Handel, by Stainsby, the Flute-maker, for the coronation of his late majesty, George the Second. The late ingenious Mr. Lampe, author of the justly admired *Music of the Dragon of Wantley*, was the person intended to perform on it ; but, for want of a proper reed, or for some other cause, at present unknown, no use was made of it, at that time ; nor, indeed, though it has been often attempted, was it ever introduced into any band in England, till now, by the ingenuity and perseverance of Mr. Ashley, of the Guards.

Parke, the oboist, in his 'Musical Memoirs,' wrote very satirically concerning this double bassoon, to which he refers as having been 'newly-invented.' He says :

This instrument, which rested on a stand, had a sort of flue affixed to the top of it, similar (with the exception of smoke) to that of a Richmond steam-boat. I am

ignorant, however, whether it produced any tone, or whether it was placed in the orchestra to terminate the prospect. The name of this double *bass* and gigantic instrument, which was only fit to be grasped by the monster Polyphemus, did not transpire, and the double bassoon, which had never been *heard*, was never again *seen* after these performances were ended !

Joah Bates 'conducted' the performance from the keyboard of a harpsichord, its keys being connected with the organ placed at the back of the orchestra. Concerning the organ Burney says :

The excellent Organ, erected at the west end of the Abbey, for the commemoration performances only, is the workmanship of the ingenious Mr. Samuel Green, of Islington. It was fabricated for the cathedral of Canterbury, but before its departure for the place of its destination, it was permitted to be opened in the capital on this memorable occasion. The keys of communication with the harpsichord, at which Mr. Bates, the conductor, was seated, extended nineteen feet from the body of the organ, and twenty feet seven inches below the perpendicular of the set of keys by which it is usually played. Similar keys were first contrived in this country for Handel himself, at his Oratorios ; but to convey them to so great a distance from the instrument, without rendering the touch impracticably heavy, required uncommon ingenuity and mechanical resources.

The late Mr. A. J. Hipkins—a most reliable authority on such matters—was of opinion that the keyboard at which Bates presided (see the illustration on page 17) served two purposes—playing on the harpsichord *and* on the organ, 'inasmuch as the organised harpsichord or clavi-organum was frequently made use of during the 18th century and, indeed, long before.' He refers to

a very fine claviorganum, made by Crang in 1745, which consisted of a harpsichord, and beneath it an apparatus of bellows and organ pipes, which were coupled in several registers to the harpsichord keyboard, so that at will both parts of the instrument might be used, or either. Now if a harpsichord could have an attachment of this kind, it is possible that the Abbey organ, or a portion of it, could by means of tracker communication be brought on to the harpsichord keyboard, and the measurements given by Burney of such a communication, of 19 feet from the body of the organ and 20 feet 7 inches below the perpendicular, seem to favour this view of the case.

Bates seems to have done remarkably well in the generalship of his forces. He did not escape the jibes of rhymesters, *e.g.*, the following extract from Andrew Macdonald's 'Monitory Madrigals to Musical Amateurs' (1791) :

Vice-Presidents of Westminster's grand choir,
Your order in the bills I much admire ;
Splendid at top appears the Duke of Leeds,
And downward, dwindling still, the list proceeds,
Till at the tail, ridiculous to relate,
We pop upon the name of Joah Bates !

But how ? why ? wherefore ? boots not to enquire—
In Hall of Tot'nham Street, this doughty squire
Now despot reigns of fiddlers, pipers, singers.
And soon at Westminster, o'er scores of Handel,
He means the organ-keys to dance and dandle,
Proving his volubility of fingers.

At the close of the performances George III., who was very fond of music, showed his appreciation of Bates's conducting skill by presenting him with his own gold-mounted stick and a ring containing

a miniature portrait of Handel. At the same time the King offered Bates a Baronetcy, which honour was, however, declined.*

Parke tells a good story of Bates in connection with the Handel Commemoration. At a rehearsal Bates received a letter from Reinhold, the principal bass soloist, stating that he was so hoarse that he could not attend. This communication 'reached the ears of old Bellamy, one of the chorus singers, whose ambition prompted him to make an offer of his services to Mr. Bates in the following words:

"Mr. Bates,—Sir, as Mr. Reinhold can't sing, if you please I will stand in his shoes." To which Mr. Bates replied: "Mr. Bellamy, I will not trouble you, as Mr. Reinhold's shoes won't fit you."

It may not be without interest to give the entire balance sheet of this first Commemoration Handel Festival, whereby the munificent sums of £6,000 and £1,000 accrued to the funds of the Royal Society of Musicians (The Society of Decayed Musicians) and the Westminster Hospital respectively.

State of Money received, in consequence of the Five Commemoration Musical Performances.			Disbursement of Sums expended, and appropriated to Charitable Purposes.		
	£	s. d.		£	s. d.
Received the first day, at Westminster- Abbey, Wednesday, May 26, 1784 -	2966	5 0	To Mr. James Wyatt, for building, in the Abbey and the Pantheon -	1969	12 0
Second Performance, in the Pantheon, Thursday, May 27 -	1690	10 0	Mr. Ashley for payment of the band, &c. -	1976	17 0
Third Performance, in the Abbey, Saturday, May 29 -	2626	1 0	Rent and illumination of the Pantheon -	156	16 0
Fourth Performance—Thursday, June 3 -	1603	7 0	Advertising in Town and Country Papers -	236	19 0
Fifth Performance—Saturday, June 5 -	2117	17 0	Printing books of the words -	289	2 0
At three several Rehearsals, in West- minster-Abbey and Pantheon -	944	17 10	Door-keepers -	102	1 6
His Majesty's most gracious donation -	525	0 0	Use of the organ -	100	0 0
By sale of printed books of the words -	262	15 0	High, and petty constables -	100	5 0
Whole Receipts -	£. 12736	12 10	Gratifications -	167	5 0
			Engraving cheques and tickets, striking medals, drawings, guards, porters, and sundry incidents -	351	8 10
			To the Society for decayed Musicians -	6000	0 0
			To the Westminster Hospital -	1000	0 0
			In the hands of Redmond Simpson, Sub- treasurer, to answer subsequent demands -	286	6 6
			Whole Disbursement, errors excepted £. 12736	12 10	

Subsequent Handel Festivals were held at Westminster Abbey in 1785, 1786, 1787, 1790, and 1791. On the last of these occasions Haydn was present. He occupied a seat near the King's box, and at the Hallelujah Chorus, when all, with the King, rose to their feet, the old 'Papa' wept like a child and exclaimed in overwhelming emotion 'He is the Master of us all!'

Two interesting anecdotes connected with these Handel Festivals at Westminster Abbey must be recorded. The first is related by the late Dr. E. J. Hopkins, to whom Sir George Smart told the incident. The late Temple organist says:

The late Sir George Smart, at the time of the Handel Festival in Westminster Abbey in 1784, was a youthful chorister of the Chapel Royal of eight years of age; and it fell to his lot to turn over the leaves of the scores of the music for Joah Bates, who, besides officiating as conductor, presided at the organ. In the songs Bates frequently supplied chords of two or three notes from the figures on a soft-toned unison-stop. The boy looked first at the book, then at the conductor's fingers, and seemed somewhat puzzled, which being perceived by Bates, he said, 'My little fellow, you seem rather curious to discover my authority for the chords I have just been playing'; to which observation young Smart cautiously replied, 'Well, I don't see the notes in the score'; whereupon Mr. Bates added, 'Very true; but Handel himself used constantly to supply the harmonies in precisely the same way I have just been doing, as I have myself frequently witnessed.'

Reference has been made to the presence of Haydn at the Festival of 1791. Two other musicians of distinction as boys also found a place in the Abbey

on that occasion—Bridgetower, the violinist, and Hummel, both aged twelve. Bridgetower—whose name was written by Beethoven, *Brischdower*—once had the honour of playing the 'Kreutzer' Sonata with the composer thereof. He and Hummel, both clad in scarlet coats, sat one each side of Joah Bates at the Abbey performance and pulled out the stops of the organ for him.

A serious calamity befell Bates on March 2, 1791, when the Albion Mills, which he had projected, on the South side of Blackfriars Bridge, were destroyed by fire. He was so sanguine of the success of the mills that he had invested the whole of his own savings and his wife's fortune in the venture. This misfortune so preyed upon his mind 'as at length to produce a complaint on his chest, which finally proved fatal and brought him to the grave.' He died at his house in John Street, Gray's Inn, on June 8, 1799, aged fifty-nine. His burial place is at present unknown.

The official appointments held by Bates subsequent to those already mentioned were successively a Commissioner of Customs and a Director of Greenwich Hospital. He was a member of the Madrigal Society, and a Vice-President of both Middlesex and Westminster Hospitals. Fétis—who calls him *Jean Bates*—wrongly attributes several compositions to him instead of to William Bates! Eitner ('Quellen-Lexikon') in correcting Fétis as to the compositions, repeats the error of the Christian name by calling him (Bates) 'John'!

Bates is spoken of as 'a domestic individual; he was amiable in his manners, pleasing in his

* For these new facts we are indebted to Dr. Joah E. L. Bates, of Norwood, a lineal descendant of the subject of this biographical sketch.

conversation, and of considerable scholastic attainments.' Another account refers to his 'commanding manner, station in society, and acknowledged judgment.' In regard to his conducting achievements, 'he suffered no rival near his throne, no leader disputed with him the time of a composition, no singer contested with him the right of choice: he was absolute, but his manners were as courteous as his determination was fixed.' His wife, who was a very beautiful woman, is said to have 'added as much harmony to his life as melody to his music.' She died, age unknown, in London, on December 11, 1814.

The portrait of Mr. and Mrs. Joah Bates, which forms one of our special supplements, is from the original painting of the pair in the possession of Mr. Alfred Littleton. It is painted by Francis Cotes, R.A. (1725 (?)—1770), one of the artists who memorialized King George III. for the establishment of the Royal Academy of Arts, of which he became one of the first Academicians. Cotes (not Coates, as the name is sometimes given) was eminent for his portraits in crayons, in which branch of the art he surpassed all his predecessors. He also painted in oils with considerable ability, one of the best specimens of his genius in this direction being the aforesaid special supplement picture which contains the pleasing features of Mr. and Mrs. Joah Bates.

MENDELSSOHN AND HIS ENGLISH PUBLISHER.

SOME UNPUBLISHED LETTERS.

Mendelssohn, of all composers, is the letter-writer *par excellence*. The number of letters he wrote during his short life is quite extraordinary. To perfect diction—even when expressing himself in a foreign language—he added caligraphic beauty: thus his communications are replete with that perfect refinement and finish which characterize his compositions. The perusal of nearly seventy letters addressed to the late Mr. Edward Buxton, formerly proprietor of the business of Messrs. Ewer and Co., has furnished proof that the composer of 'Elijah' invested even business letters with a charm seldom found in such prosaic communications. Readers of THE MUSICAL TIMES may have an opportunity of forming their own judgment on this matter in the following extracts from the correspondence above referred to: in reading them it should be borne in mind that all the letters are in *English*, and that the quotations are given *verbatim et literatim*.

The first letter, which must be given *in extenso*, is addressed 'Edward Buxton Esquire, care of Messrs J. J. Ewer and Co. 1, Bowchurchyard, London':

Leipzig, 25 Febr., 1840.

Sir,—Messrs. Breitkopf and Härtel told me that you expressed the wish, during your stay here, of publishing some of my works in your country. I felt very much honoured by this communication and obliged for your kind intentions, and as I think of publishing towards the end of next month a new grand Trio for the

Pianoforte with accompts. of Violin and Violoncello, which I should like to lay before the English public, I beg to ask whether you would have the copyright of it? I would be very much obliged if you would give me a speedy answer and tell me if the price of 10 guineas would be convenient to you, and if you like to hear from time to time from me when I have new compositions for the Piano.

I have the honour to be, Sir,

Your obedt. Servant,

FELIX MENDELSSOHN BARTHOLODY.

The above letter does not agree with the statement made in the first edition of Grove's 'Dictionary of Music and Musicians' (vol. iv., p. 630*b*) that Benedict suggested Buxton's name as a publisher to Mendelssohn. The Trio referred to is that for Pianoforte, Violin, and Violoncello in D minor (Op. 49). A month later Mendelssohn sends a copy of the Trio, saying that he is glad that Buxton will publish it, and that, according to the publisher's request, he has arranged the violin part for the flute, but only the slow movement and scherzo, 'perhaps under the title "Andante et Rondo pour Piano, Flute, et Basse (tiré de l'œuvre 49)" &c., &c., as I am almost sure that these two movements, even separately, will be played by amateurs with pleasure in that shape, while the first and last movements are more difficult, and less fit for a flute arrangement.' He leaves the decision with Buxton, but this flute arrangement is 'not to interfere with the original form,' and adds that Madame Dulcken (Ferdinand David's sister) wrote to him from London that she wanted to perform the Trio. This she did at a Quartet Concert given at the Hanover Square Rooms on March 25, 1841, her co-artists being Messrs. Henry Blagrove and Charles Lucas. The new work—called by the *Musical World* 'the star of the evening'—then received its first performance in England.

It would seem as if the publisher was not dissatisfied with his ten-guinea investment, as in two letters written by Mendelssohn in February and May, 1841, he says that he has not been able to write a new Trio but that 'whenever it will be completed I shall be happy to send it to you'; and (in the May letter) that he is 'going to publish a new book of 6 "Lieder ohne Worte" [Op. 53] during next month,' for the English copyright of which he asks 15 guineas. In a letter (dated June 11, 1841) accompanying the MS. of the 'Songs without words' Mendelssohn also sends a song 'which,' he tells Mr. Buxton, 'you may publish if you like and pay for it *whatever* you like.' Most generous composer! And what was the song? 'The Garland,' a setting of Moore's poem beginning 'By Celia's arbour all the night'!

A letter, dated 'Berlin, 8 Sept., 1841,' is important by reason of its opera reference. Mendelssohn says: 'It has been since long one of my greatest wishes to write an Opera, but many attempts of getting a poem, as I fancy it ought to be, have failed, and yet I cannot give up the idea.' He adds that he is about to publish the '17 Variations Sérieuses' for pianoforte, 'which I should like very much to make known to the English public: this popular pianoforte composition he offers to Mr. Buxton for the modest sum of eight guineas.

'Antigone' is the subject of a letter, dated 'Denmark Hill, 8 July, 1842,' in which he cannot send Buxton the score of the work as Moscheles has possession of it. He says that the choruses are to be tried at Moscheles's house 'tomorrow evening at nine o'clock,' and adds: 'if you are a singer yourself perhaps could I ask you to take your part in them (as there will be nothing to listen to, I am afraid), but yet you would be enabled to form an idea of the work, its style, length, etc., etc.' Later in the month he fixes the price for the English copyright—£30, and says: 'Mr. Anderson [then Master of the Musick to the Queen] spoke to me about a performance at the Palace, and Mr. Chorley about one in public; perhaps you may have an opportunity of taking the advice of these gentlemen; and at any rate I beg you will let Klingemann look over the translation if you have it done, and if you want to publish the thing at all.' Later on he expresses great delight with the 'masterly' style of the translation by Bartholomew—'the translator *par excellence*,' and says: 'I hope you duly received my parcel with those grand letters to the Queen and Prince Albert, and the not less important ones to Messrs. Klingemann and Moscheles.' He fixes the price of the English

without any alteration. I would fix the price of the Sonata at 12 guineas, and that of the Songs at 10 guineas,' adding, 'if that is agreeable to you.' As these half-dozen four-part songs included 'The Woods,' 'O hills! O vales!', 'The Nightingale,' and 'The Hunting Song,' no doubt the publisher considered that the price of ten guineas was 'perfectly agreeable'! In a subsequent letter he offers no objection to the title 'Vocal Quartets' nor to 'im Freien zu singen' being translated 'To be sung without accompaniment.' In December, 1843, he sends Buxton the 'MS. of three pieces for two performers on the piano—a Scherzo, Notturmo, and March [the Wedding March] from my music to Shakespeare's Midsummer Night's Dream.' He asks '15 guineas as the price, if you wish to have the copyright of the whole for England' [arrangement and full-score]: the price of the whole arrangement (consisting of nine other pieces) 'would be the same again as those 3.' In the next letter to Buxton, he says:

I can only repeat that I shall always be glad to offer you what manuscripts I have for publication, and I thank you very sincerely for what you say on that subject.



MENDELSSOHN'S 'ANTIGONE' AT COVENT GARDEN IN 1845.

(From 'Punch,' January 18, 1845.)

copyright of 'Antigone' at twenty guineas, but does not think that the work should be first performed by the Philharmonic Society, adding, 'upon the whole I think that some parts of my music might be performed with good effect at concerts, after the whole as a whole has become known to the public.'

An extract from the letter of April 30, 1843, having reference to the 'Festgesang'—which includes the familiar strain associated with 'Hark! the herald angels sing,' a strain which Mendelssohn says 'will never do to sacred words'!—was printed in THE MUSICAL TIMES of December, 1897 (p. 810), to which the reader is referred. On June 29 of that year (1843) he sends the MS. of his Second Sonata for Pianoforte and Violoncello (in D, Op. 58), and a book of four-part songs. He wishes to see the English translations of the latter before they are engraved, and 'the title and dedication are to be translated quite literally,

In January, 1844, Mendelssohn sends the pianoforte arrangement of the 'Walpurgis Night,' saying, 'I hope the price of £12 will be convenient to you for the work.' He adds that the English words will go to the music without any alterations, and in a postscript to a subsequent letter he says: 'Pray send the enclosed to Mr. Gauntlett, the organ player, whose direction I do not know. He lived somewhere near Blackfriars Bridge, at the same house with his brother, the Lawyer.'

Although the next letter in the correspondence was published in *The Times* ten years ago, it is so important, as bearing upon the relations between Mendelssohn and Schumann, that it must find a place here. This communication speaks for itself:

Berlin, 27 Jan., 44.

Dear Sir,—My friend Dr. Schumann wishes for an opportunity to publish his new work, 'Paradise and the Peri,' in your country, and has desired me to write

you my impression of his work, while I think he intends communicating himself to you his ideas about its publication.

I must accordingly tell you that I have read and heard this new work of Dr. Schumann with the greatest pleasure, that it has afforded me a treat which made me easily foretell the unanimous applause it has gained at the two performances at Leipsic and the performance at Dresden (which took place last month), and that I think it a very important and noble work, full of many eminent beauties. As for expression and poetical feeling, it ranks very high; the choruses are as effective and as well written as the solo parts are melodious and winning. In short, it is a worthy musical translation of that beautiful inspiration of your great poet Moore; and I think the feeling of being indebted to that poet for the charm that pervades the whole music has induced the composer to wish your countrymen to become acquainted with his work. He intends visiting England next year, when I am sure he and his music will be received as they so highly deserve.

I am, dear Sir, yours very truly,

FELIX MENDELSSOHN-BARTHOLDY.

The proposed visit of Schumann to England was never carried out. His 'Paradise and the Peri' was not performed in this country till twelve years after the date of the foregoing letter—at the Philharmonic Concert of June 23, 1856, conducted



ANTIGONE IN CUSTODY.

(From 'Punch,' January 18, 1845.)

by Sterndale Bennett, when Madame Jenny Lind-Goldschmidt sang the principal soprano music and Queen Victoria was present. The work, however, had been twice previously performed in Dublin, on February 10 and March 8, 1854, under the direction of Mr. William Glover.

On February 1, 1844, Mendelssohn sends the completion of his *Midsummer Night's Dream* music—of which he is afraid that 'it will be a little difficult' to make a pianoforte arrangement for one performer—and a new book of 'Songs without Words,' price 15 guineas, 'which,' he says, 'I hope will be convenient to you.' This book (Op. 62) contained the Funeral March and the Spring Song, the latter composed on June 1, 1842, at Denmark Hill during his visit to the Beneckes. A pleasant reference to England is made in a communication dated 'Berlin, 5 March, 1844':

Since yesterday I am certain that I shall go to England and need not tell you how great a pleasure I anticipate from a stay in your country! I intend to arrive towards the end of April and to bring several new things, and to stay several months, and to be very happy in old England!

In a subsequent letter he states his intention of bringing with him 'the Beethoven pieces which Artaria is going to publish.' He goes on to say: 'My friend (Prof. Fischhoff) writes me also that one of those pieces, a Chorus of Monks, has created so much sensation at Vienna that they were obliged to have it three times repeated. I hope for your (and every musician's sake) that the impression will be the same all over the world.' The 'Prof. Fischhoff' here referred to was the great authority on Beethoven; the pieces were the 'Ruins of Athens' music. Mendelssohn not only brought the pieces with him but had them performed, under his direction, at the Philharmonic concert of July 8, 1844, on which occasion his 'Walpurgis Night' was also performed for the first time in this country. The 'Chorus of Monks' mentioned in the above extract is given in the Philharmonic programme as 'Chorus of Dervises' (*sic*). Concerning the English translation Mendelssohn had previously written to Buxton as follows:—

[London], June 29, 1844.

In looking over Mr. Bartholomew's translation of the 'Ruins of Athens' (which I like very much), I find only one piece which I think must be altered—even for the Philharmonic performance. I mean the last piece which I here subjoin. The statue of Shakespeare must really not be brought in; I think not on the stage, I am sure not on the Philharmonic bill. But then the whole of the preceding verses must be altered, and I beg you will have it done. Pray let it be a *mere invocation to Apollo* (the 1st verse might stand) *to give a favourable sign*, and leave it in dark which sign is meant. Any words of invocation, of sacred solemnity, and at the end of an accomplished vow will do. I only show the rest of the words tomorrow at the Philharmonic meeting, and will have the room in the programme kept open until I hear from you.

On November 20, 1844, he writes: 'I am going to publish the sacred solo for a soprano [*'Hear my prayer'*] composed for Mr. Bartholomew . . . and have made some important alterations, particularly in the accompaniment here and there.' Four days later he writes an interesting letter on the subject of his 'Antigone':

I am very glad to hear that the Antigone is to be performed at Covent Garden, although the mere sound of 'Antigone at Covent Garden' has something startling in itself!

It is utterly *impossible* for me to come over, although I sincerely and truly wish I could come! But the music is safe in Macfarren's hands. Pray have very good solo-voices to sing the Quartet, and a very powerful Chorus, and let them sing the Choral Recitatives with great energy and *not in time* [doubly underlined], but quite as a common Recitative, following each other and thus keeping together. It sounds as if impossible, but is very easy thus.

'Antigone,' with Mendelssohn's music, was produced in England at Covent Garden Theatre on January 2, 1845; G. A. Macfarren conducted the performance, and his brother John painted the only scene. The representation seems to have afforded Mendelssohn much amusement. Writing to his sister Fanny at Rome, on March 25, 1845, he says:

See if you cannot find *Punch* for Jan. 18. It contains an account of Antigone at Covent Garden, with illustrations, especially a view of the chorus which has made

me laugh for three days. The Chorus-master, with his plaid trousers shewing underneath, is a masterpiece, and so is the whole thing, and most amusing. I hear wonderful things of the performance, particularly of the chorus. Only fancy, that during the Bacchus chorus there is a regular ballet with all the ballet-girls.

In a letter to Buxton on the same subject he says: 'But pray did the dancers come on and hop during the chorus to Bacchus? How absurd that must have been if I understand you right.'

The remaining letters of this composer-publisher correspondence must be reserved till next month: in the meantime we give a facsimile of the *Punch* sketch which made Mendelssohn 'laugh for three days,' and another drawing from the same source.

(To be continued.)

Occasional Notes.

TO MR. WILLIAM LAWES,

Who had then newly set a song of mine, in the year 1635.

Verse makes heroic virtue live,
But you can life to verses give.
As when in open air we blow,
The breath (though strain'd) sounds flat
and low,
But if a trumpet take the blast,
It lifts it high, and makes it last;
So in your airs our numbers drest,
Make a shrill sally from the breast
Of nymphs, who singing what is penn'd,
Our passions to themselves commend;
While love, victorious with thy art,
Governs at once their voice and heart.

You by the help of tune and time
Can make that song which was but rhyme,
Noy pleading, no man doubts the cause,
Or questions verses set by Lawes.

As a church-window, thick with paint,
Lets in a light but dim and faint;
So others with division hide
The light of sense, the poet's pride;
But you alone may truly boast
That not a syllable is lost:
The writer's and the setter's skill
At once the ravish'd ears do fill.

Let those which only warble long,
And gargle in their throats a song,
Content themselves with *Ut, Re, Mi*:
Let words and sense be set by thee.

EDMUND WALLER.

The prize of fifty guineas offered by Mrs. Lewis Hill for a pianoforte quintet has been awarded to Mr. Hamilton Hart, to whom congratulations are due. The successful competitor has hitherto won his spurs as a remarkably skilful accompanist, but in regard to composition he is an unknown man; therefore it will be very interesting if this quintet composition will have been the means of 'discovering' him. We understand that nearly forty compositions were sent in for the competition. The adjudicators were Sir Alexander Mackenzie, Dr. F. H. Cowen, and Mr. Benno Schönberger.

The death of Mr. Arthur Giffard Whiteside Johnstone, musical critic of *The Manchester Guardian*, is recorded with much regret. The sad event took place, after a week's illness, at his residence, Victoria Park, Manchester, on December 16. Born in 1861, Mr. Arthur Johnstone was educated at Radley School and at Oxford University (Keble and Balliol Colleges), where he took his Arts degree. At one time he thought of becoming a solo pianist and entered the Cologne Conservatoire and studied elsewhere in Germany with that intent, but the lack of digital facility caused him to abandon the career of a professional musician. During a wide experience of foreign travel, including Russia, he became an excellent linguist. On more than one occasion, when abroad, and the funds were low, he paid his way by public exhibitions of his conjuring skill, in which from his boyhood he was very adept. He subsequently entered the scholastic profession and for several years did good work as a master at the Edinburgh Academy, writing about Nietzsche as a relief to his routine duties. Music, however, became the dominant interest of his life, and in 1896 he was appointed musical critic of *The Manchester Guardian*, in which widely read journal his carefully written criticisms—often severe and searching, but charged with the sincerity of the highest ideals—had great influence and attracted much attention. Mr. Johnstone was for the past two years the special correspondent in Manchester of *THE MUSICAL TIMES*, his last contribution appearing on page 812 of our December issue. Much sympathy will be felt for Mrs. Johnstone, to whom he was married only last June.

Professor Niecks contributed some wise and interesting 'General Remarks on Beethoven's Sonatas' at the first of two pianoforte recitals of these masterpieces given at the University Music Class Room on December 1, by Mr. Frederic Lamond, the second recital taking place a week later. We give the first paragraph of the Reid Professor's well expressed and thoughtful criticism on Beethoven's genius:

Beethoven's Pianoforte Sonatas are a world, nay, are a universe comprising many worlds, each of which has its peculiar conformation, chemical constitution, and spiritual character. Of all masters Beethoven is the grandest in form, sublimest in thought, and most passionate in feeling. There never lived another composer who, like him, has understood how to compel tumultuous emotions and heaven-scaling thoughts to submit to the restraining and ordering hand of the musical architect. His edifices, fair and strong, triumphantly defy time and fashion, and fill the beholder with joy, wonder, and awe. Virility, earnestness, sincerity, and elevation of aim speak from every line. And while these qualities evoke our veneration, others engage our affection. His high aims did not prevent his art from keeping in the closest touch with man and nature, and his manliness bore within itself the tenderness and most enthusiastic lovingness. Nor can we overlook his humour, profound and full-blooded, the offspring of love and pity, not of aversion and contempt.

Professor Prout was presented by a number of his former pupils with his portrait, painted by Mr. E. Bert Walker, on November 26, at the offices of the Incorporated Society of Musicians, 19, Berners Street. Mr. Edward Chadfield handed the picture to the Professor on behalf of the subscribers. The portrait is to be taken charge of by the Incorporated Society of Musicians during the recipient's lifetime, and after his death, at the desire of the donors, it will be offered to the Trustees of the National Portrait Gallery.

Mr. Herbert Thompson, a former member of St. John's College, Cambridge, writes in reference to the illustrated article on the College which appeared in our last issue:

As an old Johnian it was very pleasant to read your account of the College, in which, after thirty years, I still take a warm, filial interest. I have always felt that from a picturesque point of view it took a high place among the Cambridge Colleges, and I think this is borne out by the excellent photographs you have reproduced. In my time (1874-1877) Dr. G. M. Garrett was of course the leading light of the College in musical matters, and I do not think any musical Johnian will forget his conduct of the music in the Chapel services. He was devoted to his work; and I doubt if he missed half-a-dozen services during his long tenure of the organistship. His accompaniment of the Psalms was the finest I have ever heard, the freest in treatment, yet without a shade of exaggeration or obtrusiveness. I wonder if Dr. Mann, who came to King's at this time, recollects going to a service at St. John's, and his generous admiration of Garrett's accompanying? To watch him play was a delightful experience. His hands slid from manual to manual with an easy certainty I have never known surpassed, and all the while he might be talking in the humorously sarcastic vein that made him a terror to the stupid pupil, while the careless choirboy I have seen wither under his very glance. I believe he imbibed much of the spirit of his master S. S. Wesley, not only in his organ-playing, but in his musicianship and his personal characteristics, though these in no case approached eccentricities. His admiration for Spohr, and the obvious relish with which he would play Bach's 'Forty-eight' were such traits, as well as his quick temper. Then he conducted the College Musical Society, of which Archdeacon Bevan was Secretary in my time, while I filled the humble but necessary office of Librarian. One of our chief efforts was Gluck's 'Orpheus,' in the May term of 1876, which then, I suppose, was not published with an English version of the text, so one had to be extemporized for the occasion by the ready hand of another musical Johnian to whom I must devote a line, if you can give me room for it. This was Richard Pendlebury, who was President of the Musical Society, and an exceptionally brilliant amateur. He was a Senior Wrangler, and 'kept' in delightful rooms over the Combination Room, where, as I was always given to understand, Sterndale Bennett, who had 'entered' at St. John's, had been located. Pendlebury was a capital pianist and a good all-round musician, but increasing deafness turned him into a hermit, and in later years he became a mere wreck of his former self. He did a work which will perpetuate his name at Cambridge by founding the lending library of full scores in the Fitzwilliam Museum, on which he spent a large sum annually, and left it a really fine collection, and, I should think, of great use to the musicians of the University.

I must hark back to Garrett for one more reminiscence that occurs to me. It was in 1882, when Hans Richter was introducing Wagner's later works at the memorable German season at Drury Lane. I persuaded Garrett to accompany me to witness 'Die Meistersinger' for the first time, and it was interesting to note the impression it made upon a musician of more than middle age, brought up in the traditions of the Anglican school, and by no means predisposed to music-drama. His prejudices were against it, but in spite of them he was overcome by the power and vitality of the music. On coming away he said the only thing that disappointed him was the Preislied, observing very justly that as this was the culminating point of the drama one's expectations were not easily satisfied. But when I saw him the next morning the first thing he said was, 'That Preislied has been running through my head all the night!' I remember, too, his pleasure when he saw Richter conduct without gloves! And I often have wondered if he realized the likeness his sharply-cut profile bore to Wagner's!

One hundred years have elapsed since Beethoven's 'Eroica' Symphony received its first performance. This important event took place towards the end of January, 1805, in a semi-private manner, at one of the concerts given at his own house by Herr von Würth, a wealthy banker of Vienna. The correspondent at the Austrian capital of the *Allgemeine musikalische Zeitung*, after an extraordinary eulogy of the Symphony in C (No. 1)—'a glorious art-creation' . . . 'an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order, and clearness reigning throughout'—goes on to describe the new work (the 'Eroica') 'as virtually a daring, wild fantasia, of inordinate length, and extreme difficulty of execution. There is no lack of striking and beautiful passages in which the force and talent of the author is obvious; but, on the other hand, the work seems to lose itself in utter confusion . . . The writer is one of Beethoven's warmest admirers, but in the present work he finds very much that is odd and harsh, enormously increasing the difficulty of comprehending the music, and obscuring its unity (*Einheit*) almost entirely.' He then goes on to praise a symphony of Eberl's, in the same key as the 'Eroica,' which was evidently much more to his taste.

The first actual public performance of the 'Eroica' was that given on Sunday evening, April 7, 1805, at one of Clement's series of concerts in the An-der-Wien Theatre. It was announced as 'A new grand Symphony in *Dis*' (D sharp), the Viennese nomenclature at that time for E flat. On that occasion Beethoven 'was so good as to conduct'; but at a later performance the composer—at the syncopated passage in the working-out of the *Allegro*—managed to throw out the orchestra so completely that they had to begin again! The first performance of the Symphony in England was (most probably) that given at one of the 'Vocal Concerts' (so-called) on February 14, 1806, at the Hanover Square Rooms. It was announced thus—

Act II. New Grand Sinfonie MS. for a Full Band . . . Beethoven.

The Prince of Wales (afterwards George IV.) and the Duke of Cambridge not only honoured the concert with their presence, but 'during the Second Act their Royal Highnesses sat on a seat in the room near the orchestra, and heartily joined in the applause, particularly to a New Grand Symphony, by Beethoven.' The musical critics do not seem to have shared the enthusiasm of the royal listeners in their appreciation of the 'Eroica.' Eighteen years after—although the Symphony had in the meantime been several times performed—the critic of the *Harmonicon* thus delivered himself upon the merits of the work. He said: 'The heroic symphony of Beethoven abounds in traits of genius, and the funeral march, which forms one of the movements, is full of fine dignified feeling; but three-quarters of an hour is too long time for the attention to be fixed on a single piece of music; and in spite of its merit, the termination of it is wished for some minutes before it arrives.' Who would now, in this centenary year, wish to shorten the 'Eroica' by a single semiquaver?

The financial report of the recent Leeds Musical Festival shows that the net profits amounted to only £384 5s. od., the lowest on record. In order that the medical charities of the city may not suffer from this serious fall in the profits, the Committee have taken a sufficient amount from the Reserve Fund to make up a sum of £1,000, to be distributed among the hospitals, &c., of Leeds.

Mr. Richard Peyton, of Birmingham, has given the sum of £10,000 for the foundation of a Chair of Music. The letter of Mr. Peyton, addressed to Mr. Chamberlain, containing his munificent offer, may be placed on record.

Westfield, Nov. 28, 1904.

Dear Mr. Chamberlain,—I address myself to you, as Chancellor of the University of Birmingham, in order to make a proposal which, should it be approved by the authorities of the University, may, I hope, be to the advantage of the University and for the advancement of musical art.

The proposal I have to make arises from the fact that there is at the present time a special opportunity of offering an appointment to a Chair of Music in the University to one of the most eminent of English musicians, whether of the past or the present time; and the offer which I have the honour and pleasure to make is to contribute a sum of £10,000 (ten thousand pounds) for the endowment of such a Chair, the only condition being that it should in the first instance be offered to and accepted by Sir Edward Elgar, Mus. Doc., LL.D. Should that gentleman be willing to accept the position, his name would, I feel sure, at once command universal respect and confidence, and the study of music under his guidance and leadership would in the future ensure a high appreciation elsewhere of the value to be attached to such musical degrees as would be conferred by the Birmingham University.

The city of Birmingham has a certain musical reputation, derived in a great degree from its triennial musical Festivals, which commenced in the year 1768, of which 41 have now been held, and to which the world of music is indebted for the production of considerable numbers of new and important works by composers of many different nationalities, who have been induced by reason of the reputation of the Festivals and the excellence of the performances to compose expressly for Birmingham. Birmingham may also be considered musical by reason of the large numbers of persons who annually, whether as performers or audience, attend the concerts of the Festival, choral, and various other large and important musical societies; and there should be ample scope for the advantages to be derived from a University education, were such obtainable, not only to local students of the art, but also to those whom the reputation of its musical professor would attract from elsewhere.

I have always taken a deep interest in the musical life of the city, and hope that, should my proposal be accepted, the results would enhance the reputation which Birmingham already enjoys, and that in the not distant future it would become one of the most important centres of musical art.

Yours sincerely,

RICHARD PEYTON.

After Mr. Peyton's offer had been accepted by the Council of the University of Birmingham, Sir John Holder generously offered to contribute the sum of £1,000 towards a fund for providing the necessary instruction, which will be supplemental to the Richard Peyton Chair of Music. Sir Edward Elgar has accepted the Professorship. Nothing has yet been settled as to the practical working of the scheme, but it may be assured that the Professor will use every endeavour to make Birmingham an important centre of music, and that he will carry out the trust committed to his charge in a manner worthy of Mr. Peyton's noble benefaction.

Mr. Andrew Carnegie, an honorary freeman of the Musicians' Company, has enabled the Company to found two scholarships which will entitle the holders thereof to free tuition for three years at the Guildhall School of Music. An imperative and commendable condition of the Andrew Carnegie Music Scholarships is that candidates should show special aptitude in sight-reading. Particulars of the Scholarships will be found in our advertisement columns.

The 300th performance of Meyerbeer's 'Les Huguenots' was given at the Royal Opera, Berlin, on November 20, where it was first heard on May 20, 1842. In connection with this recent performance the *Börsen-Courier* recalls the difficulties against which the opera had at first to contend. At Vienna the name was changed to 'Die Welfen u. die Ghibellinen,' and at Munich, in 1838, the scene of action was located in England, with the title 'Die Anglikaner und Puritaner.' King Friedrich Wilhelm III. was informed that the work would create discord between Catholics and Protestants, hence at Berlin only a private performance of the fourth act was given in the salon of the Princess Augusta of Prussia, with Ungher-Sabatier as Valentine, Mantius as Raoul, and Franz Liszt at the pianoforte. 'Les Huguenots' was originally produced in Paris, without any objection raised by the censorship, under its proper title, on February 21, 1836. The first performance of the opera in England took place at Covent Garden Theatre on June 20 (not April, as stated in 'Grove'), 1842, the representation being given by a German Opera Company which included Staudigl.

Mr. Stuart Wortley, M.P., at a recent distribution of certificates to 'Associated Board' examinees at Sheffield, offered some very good advice to the aspiring composer. He said: 'Let him tell the world, through his music, what he knows and feels of nature, joy, tragedy, and love. Let him dare to be himself, and not be content with formulating the aspirations of others. Let him be sincere, for without sincerity, art cannot exist.' True, true, all perfectly true!

Mr. J. Edward Street, Hon. Secretary of The Mendelssohn Scholarships Foundation, writes:

At the Chamber Concert of The Royal College of Music Patron's Fund, given on December 6, it is worthy of observation that two out of the eight works selected for performance were composed by the late and present "Mendelssohn Scholars"—viz., Three Fantasies for Strings, by Percy Hilder Miles, whose tenure of the Scholarship came to an end in September, 1902, and Concert Piece for Pianoforte and Wind Instruments, by George Dyson, the present Scholar.

It is a great pleasure to the Committee thus to note the success of those who have come under their charge.

The name of Charles Jennens, the compiler of the words of Handel's 'Messiah,' has always been omitted from the title-pages of that work, but in England there has never been any difficulty in tracing the source of the words of that 'sacred oratorio.' Not so, however, in Paris in the year 1784, as the Earl of Mount-Edgcombe records that he heard Madame Mara sing 'I know that my Redeemer liveth,' which was announced in the bills as being 'musique de Handel, paroles de Milton!'

A London newspaper, in giving a report of a 'Hiawatha' concert, says that 'of course "On, away; Awake, Beloved," is one of the gems of the work.' And this is one of the gems of the notice.

This, from a provincial newspaper, is a criticism of a well-known tenor:

His rich voice is beautifully balanced, being as strong on the top notes as in the lower regions.

The recognition accorded to English music on the Continent during the past few years is steadily on the increase, and is perhaps most notably exemplified with regard to the works of Sir Edward Elgar, whose 'Dream of Gerontius' was received some year or two since in several German towns with enthusiasm. Sir Edward recently accepted an invitation to Mainz to hear the production of 'The Apostles' (which was then given for the second time in Germany), and had further the opportunity of listening to the same work at Rotterdam, and to his overture 'In the South' at Cologne. With regard to the performance at Rotterdam Sir Edward has stated that no one had more thoroughly realized his intentions than Mr. Anton Verhey, and that he had never heard a finer interpretation of the part of Judas than that given by H. Van Oort. The *Rotterdamsch Nieuwsblad*, speaking of this performance, says that :

Edward Elgar is the man of whom his countrymen and others outside England expect that he will free the British national music from the foreign yoke under which it has for two centuries laboured.

Since Elgar's compositions have been known, this is considerably altered even in our country. For, after hearing his compositions, there is but one conclusion to be drawn—that he is a composer of distinct genius and individuality.

Mr. Anton Verhey undertook the enormous task of introducing into our country 'Die Apostel.' All honour to him who will follow his lead.

The *Allgemeine Musik Zeitung* remarks with regard to the performance of 'In the South' at Cologne :

What an exuberant fantasy speaks out of this score, what warmth of invention, what a healthy happiness in wholehearted, life-enjoying 'fabulating' tones . . . Apart from the quite uncertain programme embodied in the title, we have here to do with a richly contrasted, warmblooded, and superbly-sounding piece of music which, with all its episodic work, enchains the attention to the end, whether it be by means of extremely ingenious and rich thematic workmanship, striking harmonic changes, brilliant sound-effects, or its tremendous 'swing.' It is significant of the perverted taste of a minute fraction of the public that this work, which is constructed of plastic themes, and extremely clear in spite of all harmonic boldness and richness, was greeted with isolated hisses, which however had the result that the applause of the majority grew warmer and longer.

In the *Journal de St. Pétersbourg* of November 25 (December 8), 1904, there is a long notice of works performed at the Siloti concerts, among which are the Orchestral 'Variations' of Sir Edward Elgar. The writer, R. Aloys Mooser, considers that they prove that the art of music is not dead in England. These 'Variations,' for him, denote mastery and powerful originality. And later on he says :

He [Elgar] has not only altered his theme rhythmically and objectively, but he has transformed its very essence, continually evolving from it fresh ideas. That phrase which serves as prelude, he breaks up, dismembers it with infinite variety so as to infuse fresh life into it, and to make it express the most opposite sentiments. At the start it assumes the form of a hesitating question; in the first variation it is presented again, and, though the outline is retained, it acquires a breadth which it did not at first possess.

He considers Dorabella (Var. 10) 'the most exquisite number of the series.' And he concludes his notice by declaring that the work

proves the existence in England of a musician endowed with temperament, possessing great technical skill, and one whose imagination excels in creating *genre* pictures.

JOHN GLEN.

The death of Mr. John Glen—which we much regret to record—at Edinburgh, on November 29, 1904, has removed an interesting figure from the musical life of Scotland. Born at Edinburgh on June 13, 1833, he was educated at Dr. Graham's School in Queen Street, a famous seminary in its day, and at the High School. He then entered the business founded in 1825 by his father, Thomas Glen, who invented, among other instruments, a wooden Ophicleide, of which a large number were made and known as Serpenteleides. In course of time the Glens became noted for their Bagpipes, of which they are the recognised best makers. The subject of this notice frequently acted as judge in Pipe competitions in Scotland, and in 1891 he discharged this duty at the Crystal Palace.



THE LATE MR. JOHN GLEN.

(Photograph by Mr. R. Graham Glen, Leeds.)

Mr. Glen possessed a valuable collection of ancient musical instruments which he frequently lent to various exhibitions. Being a practical man he always kept them in good order, and therefore could show them to the best advantage. His collection included a Spinnet made by Christian Shean, Edinburgh, 1780, who settled there in 1761, as the following advertisement of that year shows :

15th July, CHRISTIAN SHEAN, Harpsichord and Spinnet Maker, lately arrived from London, and now settling here in Edinburgh, makes and sells all sorts of Harpsichords and Spinets, etc., etc.

Mr. Shean is to be found in Bull's Close opposite to the City Guard, 2d turnpike, 3d door upstairs.

In 1794, Shean styles himself 'Piano-Forte Maker.' Other Edinburgh makers of keyboard instruments were John Smith, Richard Livingstone, William Luid,

James Logan, and Richard Horsburgh. Mr. Glen also possessed a Psaltry, a modified form of the Viola d'Amore. In this connection the following advertisement, from an Edinburgh newspaper, is interesting and amusing :

On Saturday, the 22d February, 1750, will be performed at Mary's Chapel, Niddry's Wynd, Signor Carusi's concert of vocal and instrumental Music, with several pieces on the Salterio, an instrument upon which none in Britain can play but himself.

Bremner, an Edinburgh musicseller, advertised in 1762, 'A few of that ancient instrument called the Psalter. This instrument is played with a bow, and though of a very soft and simple nature, yet there is no bow instrument known here equal to it for delicacy and sweetness.'

But Mr. Glen's chief claim to fame rests upon the splendid work he did in investigating the sources of early Scottish music. The collection of his unique and valuable library of books on this subject occupied him for fifty years of his busy life, and the study of these precious tomes was the delight of his leisure hours. He long hesitated to give to the world the result of his researches regarding the origin and history of Scottish melodies, being—like not a few of his countrymen—extremely cautious. A man of strong individuality, and very tenacious of his opinions, he was most uncompromising with that class of writers who take things for granted, and who never dig down to the original source and put to the test the correctness of previous statements. He would think twice before he would commit himself to a statement; thus he had the reputation of being a thorough worker, and whatever he stated in the way of fact or date could always be thoroughly relied upon.

The title of his first book reads:

The Glen Collection of Scottish Dance Music. Strathspeys, Reels, and Jigs, selected from the earliest printed sources, or from the Composers' works.

Arranged, with New Accompaniments for the Piano-forte, by JOHN GLEN.

Containing an Introduction on Scottish Dance Music, Sketches of Musicians and Musicsellers, an Analytical Table to 1784, and a Chronological List of Works.

Edinburgh: Published at 2, North Bank Street, 1891.

This book, the first of a series of three volumes, placed their author in the foremost rank of Scottish musical critics. Not the least prominent feature of the work is a series of twenty biographical sketches of early Scottish musicians and musicsellers, concerning whom nothing had previously been known, or known only through brief and misleading notices. In preparing the narrative for these sketches, Mr. Glen spent many years of research among old newspaper files, Scottish Directories (of which he had a large collection, dating back to their first appearance), catalogues, and other sources, with the result that he was enabled to correct many inaccuracies of date and to clear up much that had theretofore been obscure. Following the biographical portion is an analytical table, the fruit of long labour and patient investigation, and an analysis of all available collections of Scottish Dance Music published North of the Tweed up to the year 1784, whereby he was able to trace the collection in which any given tune made its first appearance. This table contains references to works the only copies of which that are known to exist adorned his own library. The volume also includes a list of title-pages of collections of Scottish Dance Music published in Scotland between the years 1757 and 1792. The collection of airs embraces 144 examples—not all by any means the best known or most popular, but all characteristic

of the work of their respective composers. This first volume covers the history of the subject to the year 1792. A second volume, which appeared in 1895, consists of 148 tunes and brings the work down to the year 1800. This also contains biographies of composers, sixteen in number, much of the space being devoted to William Marshall, of Keithmore, and the Gow family. After setting forth in detail Marshall's contributions to the national music of Scotland—in all 257 melodies—Mr. Glen observes that 'the whole formed a collection which for variety and beauty are unsurpassed by any other Scottish composer.'

The *magnum opus* of Mr. Glen was, however, his latest work, entitled:

EARLY SCOTTISH MELODIES: including examples from MSS. and early printed works, along with a number of comparative tunes, notes on former annotators, English and other claims, and Biographical notices, etc.

Written and arranged by JOHN GLEN.

Edinburgh: J. & R. Glen, North Bank Street. 1900.

This book, dedicated to Sir Alexander Mackenzie, bears on its title-page a quotation quite typical of the attitude of this redoubtable investigator:

Facts are chieils that winna ding,
And downa be disputed.—BURNS.

Like a true Scot, John Glen was very jealous for the fame of his country and countrymen, and in his case it was for their achievements in the realm of National Song. In his 'Early Scottish Melodies' he somewhat scathingly destroys the claims set up by writers who had not thoroughly grasped and mastered the subject. Stenhouse and William Chappell were his chief bogies. The highly controversial character of the work is indicated by the titles of the seven chapters: 1. 'Scottish Melodies'; 2. 'Annotators on Scottish Melodies' (including William Tytler, Joseph Ritson, George Farquhar Graham, and John Muir Wood); 3. 'Manuscripts and early printed works.' In Chapters 4 and 5—headed 'William Chappell' and 'English claims' respectively—he gives the origin and history of twenty-six airs, including such popular favourites as 'Ye banks and braes,' 'John Anderson my Jo,' 'The broom of Cowdenknows,' 'Bonnie Dundee,' 'My Nanny O,' 'Maggie Lauder,' and 'Corn Riggs.' In Chapter 6, 'The Scots Musical Museum,' he discusses and annotates no fewer than 600 airs, showing throughout a marvellous knowledge of his subject. Chapter 7 consists of a series of notices of early Scottish musicians and music-engravers. Prefixed to the volume is a chronological bibliography of manuscript and printed works, which is invaluable for reference.

The works of John Glen form a complete repertory of material on the subject of which he was so great and reliable an authority. Of 'style' in writing he was blissfully unconscious; but his complete mastery of a theme so dear to his heart, his close—sometimes painfully close—attention to detail, and the directness and cogency of his reasoning are throughout unmistakable.

It is most satisfactory to learn that Mr. Glen's very valuable musical library is not to be dispersed, for, by his request, it is to be handed over to one of the public libraries in Edinburgh. In this connection we understand that one of his sons is compiling a complete record of all his father's notes; this to be deposited with the books. The remains of Mr. Glen were interred at Warriston Cemetery, Edinburgh, amid many manifestations of regret and respect.

WAGNER AND HIS 'RING' PERIOD.

Of all the great musicians, Wagner is the one whose life and art-work have furnished the most material for description and discussion. One has only to peruse the comprehensive indexes of the translation of his Prose Works by Mr. W. Ashton Ellis to see the many subjects in which he took interest, and the many distinguished men with whom he came into contact. It seems impossible to keep a biography of the master within reasonable limits. Mr. Ashton Ellis's new volume* only deals with two years of Wagner's life. But, as the author truly remarks in his preface, 'it is not every year in the life even of a Wagner that offers so gigantic a subject as the poem, or half the composition, of "Der Ring des Nibelungen"; he also reminds his readers of the 'mass of fresh biographical material which has appeared since the publication of his previous volume.' We fully admit the interest of all Mr. Ellis has to say, and cannot fail to notice his earnest endeavour to draw a complete picture of the man. Some, no doubt, will not find this new volume too long. From the point of view of the general public, however, condensation here and there would perhaps have been an advantage. Lord Chesterfield apologised to his son for having written a long letter, on the ground that he had not time to write a short one. Mr. Ellis cannot make a similar excuse.

There are many persons who are satisfied to enjoy the works of great masters without troubling about the way in which they were conceived, developed and completed; to others it is a subject peculiarly fascinating. The sketch-books of Beethoven, for instance, offer quite exceptional opportunities for study of this kind, and Mr. Ellis, by comparing the different versions of the 'Ring,' enables us to follow the master's trains of thought, also changes of thought which account for certain inconsistencies in the published version of the poem.

Most interesting, for instance, is the comparison between the original and published version of the Mime-Siegfried scene before the appearance of the Wanderer. In his third volume Mr. Ellis arrived at the conclusion that between the libretto for an operatic 'Siegfried's Tod,' written in 1848, and the text of 'Götterdämmerung,'—'for all practical purposes the same as the "Siegfried's Tod" first privately issued together with the other sections of the "Ring" in 1853'—there was an intermediate version; and, indeed, before his volume was issued he had received actual proof of its existence. In this new volume he enters into detail concerning the manuscript, which turns out to be not only a *fair copy* of the Dresden 'Siegfried's Tod,' i.e., of the libretto of 1848 mentioned above, but entirely in the handwriting of Wagner himself. Mr. Ellis gives good reasons for believing that it was written in 1849 before Wagner fled from Dresden. We cannot enter into detail, but one example must be given. The libretto of 1848 ended with Brünnhilde, restored to office, leading Siegfried to Walhall, and we hear of the eternal power of the gods. In the 1849 version, in ten lines written in the margin of the manuscript, reference however is made to the ending power of the gods. Mr. Ellis hopes that still another Siegfried manuscript may turn up some day, viz., the one sent by Wagner in 1850 to Wigand, the publisher, through his friend Uhlig.

Our author always seemed pleased in his earlier volumes when he could say anything unpleasant about Mendelssohn or Meyerbeer. In this volume Liszt is treated in a similar manner, though of course he fully recognizes the many great kindnesses shown by Liszt to Wagner, for he could not indeed

do otherwise. Just one little example will show the kind of thing we mean: it is a sample, not an isolated case. Louis Köhler in 1853, after reading the 'Ring' poem, wrote a letter to Liszt praising the beauty and power of the poem. Liszt wrote to Wagner, saying that he is enclosing that letter, adding, 'Perhaps you will send him a couple of lines?' Within a few days Wagner, in a long letter to Köhler, discusses a brochure by the latter, entitled 'Melody of speech,' but without any allusion to the young man's panegyric. 'Perhaps,' added Mr. Ellis, 'Liszt had forgotten to slip it into his envelope after all; if so, more's the pity!' But is it not possible that Köhler's notice, in spite of its praise, did not please Wagner? for in it the writer says 'The diction is already music, and therefore impossible to "set to music".'

A graphic description is given of Liszt's visit to Wagner at Zurich in 1853. The singing of 'the entire duo of Elsa and Lohengrin' by Wagner and Liszt must have been an extraordinary performance! Probably the audience consisted of one person, namely Minna, Wagner's wife, who may have been too much engaged in household matters to pay much attention to it.

By-the-way, there are two references to Minna in the volume: the one shows the kindly feeling of Wagner towards his wife, the other her sympathetic interest in her husband's art-work. In 1853 Wagner and Liszt were in Paris, and the former wrote to his friend Sulzer begging a temporary loan to enable Minna to join him at Paris and 'live a few days on the fat of the land where she once had hungered so.' The other concerns the visit she paid to Germany in 1854, when she went to Dresden to try and obtain an amnesty for her husband.

In his Supplemental Notes, Mr. Ellis gives a translation of the whole of Wagner's letter to Köhler, and—although it has no reference to the point which we are touching upon—one short passage, *re* criticism, is so remarkably interesting that we cannot refrain from quoting it:

The contents (*Inhalt*) of an art-work are a matter for the individual, no subject for criticism; here it is a question of feeling a liking or dislike, and that, again, is every individual's affair. Technique, on the other hand, is the collective property of the artists of all ages; one inherits it from the other, each adding to it and forming it as well as he can and must.

There is a very long chapter on Liszt's 'Holländer' essay, and our author proves up to the hilt the composite character of this essay, which is published as Liszt's. Lina Ramann had a hand in it, but the Princess Wittgenstein was, to quote Mr. Ellis, the 'predominant partner.'

The Appendix to the volume contains valuable supplemental notes, among which we find a translation of Adolf Stahr's letter to Liszt on the 'Ring' poem, in which he (Stahr), by declaring that even if Wagner succeeded in overcoming all the immeasurable difficulties of its representation 'the work would make an utter fiasco,' proved himself a bad prophet; a schedule of the comments inserted by Schopenhauer in his private copy of the 'Ring' poem; also an account of Wagner's pianoforte works. In the last-named we read that Tappert speaks of a manuscript Fantasia in F sharp minor as far more interesting and characteristic than other works of an earlier period. Mr. Ellis does not appear to know the work, but he could have learnt about it from Generalmusikdirektor Mottl, who possesses, or at any rate once possessed, a manuscript copy, or maybe even the autograph itself. The whole volume offers a complete illustration of the author's thoroughness and zeal; moreover the admirable get-up of the book deserves commendation.

* Life of Richard Wagner: by Wm. Ashton Ellis. Vol. IV. London: Kegan Paul, Trench, Trübner and Co., Ltd. 1904.

Church and Organ Music.

WESLEY'S 'WILDERNESS.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The method of singing Wesley's recitative at the Abbey follows the large score published by subscription, and I suppose therefore the first edition. I know that other editions differ, and I have always regretted it, as the D sharp is a much better passage.

I think if your correspondent had wider experience he would find that at many cathedrals it has been sung as we sing it, and shall continue to sing it, notwithstanding the protest of your correspondent! I hope he will not mind.

Yours very truly,

J. FREDERICK BRIDGE.

We sent a copy of Sir Frederick's letter to the Rev. F. G. Wesley, son of the composer, who writes as follows:

Hamsteels Vicarage, Durham.

December 19, 1904.

DEAR SIR, I noticed the letter in THE MUSICAL TIMES for this month, in which the practice of singing the word 'man' in the tenor recitative of Dr. S. S. Wesley's Anthem 'The Wilderness,' to the note D sharp, is commented upon.

In the first published folio edition (*circa* 1840) of separate anthems, of which 'The Wilderness' is No. 2, the note on 'man' is C sharp. In the folio volume (Vol. I.) of twelve anthems (1853) the note is D sharp. In a folio edition subsequently published the composer reverts to C sharp. If I can trust my memory, the D sharp was always sung at Winchester in my father's time, and it therefore cannot be a misprint in the volume 'Twelve Anthems.'

In the orchestral score made for the performance at the Birmingham Festival of 1852, my father has written the words of the Recit. under the 1st Violin part, but not the notes for the voice. On the back of the page, which was blank, a copyist has inserted the words and notes of the Recit., with the C sharp from the first folio edition. There seems to be no doubt that the composer at one time, at least from 1853, for some years preferred the D sharp.

The principal singers at Birmingham in 1852 sang from the first folio edition with C sharp printed, but the tenor may, by direction of the composer, who conducted, or of his own accord, have sung D sharp. In 1853 that note was printed.

I am, Yours faithfully,

F. G. WESLEY.

It is quite certain that if documentary evidence counts for anything, the weight of such evidence is greatly in favour of the C sharp. In the composer's *autograph* of the anthem (1834) the recitative appears thus:

TENOR RECIT.

The image shows two staves of musical notation for a Tenor Recitative. The top staff is for the Tenor voice, and the bottom staff is for the Choir. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Then shall the lame man leap as an Hart, and the tongue of the dumb sing.'

Then shall the lame man leap as an

Choir.

Hart, and the tongue of the dumb sing.

Here is the C sharp and, as Mr. Wesley says, this note appears in the first folio printed edition. It is perfectly true that in the 1853 edition the note is D sharp: but curiously enough, in a set of lithographed voice parts—evidently transcribed from that edition and 'Published for the Author, Winchester'—the note is C sharp! We have before us a proof copy of the Novello folio edition, bearing the postmark, 'Gloster, May 14, 71,' and containing corrections in Wesley's own hand: this copy also has the C sharp. Moreover, a contemporary transcript (in a copyist's hand) of the orchestral score contains the C sharp.

Therefore, we find that no fewer than *five* copies—including the composer's *autograph*—covering a period of nearly thirty years, give the note C sharp against *one* that contains the D sharp. From this it appears that Wesley originally wrote C sharp, then changed the note to D sharp, and that he subsequently reverted to his original intention. For our own part we prefer C sharp, because the composer evidently intended and preferred it to be thus sung, and we should suggest to those who like their 'Wesley correct' to adopt this form.

A Scotch minister possessing a cultured musical ear once preached in a church where the singing was not of the highest excellence. At the close of the service he remarked to one of the elders that he did not see how such a performance could be pleasing to the Almighty. 'Oh!' replied the elder, somewhat nettled, 'we do not sing to please God, but to frighten the devil.' 'Well, my brother,' calmly replied the minister, 'I can assure you that you are in every way likely to thoroughly succeed.'

The Royal College of Organists gave an 'At Home' on December 10, at Kensington Gore, when the President (Sir Frederick Bridge) and Lady Bridge received the invited guests. An enjoyable selection of music was performed, which included some organ solos excellently interpreted by Dr. Peace, Mozart's Sonata (No. 15) for two violins, violoncello, and organ, violin solos by Mr. Henry Such, Mendelssohn's motet 'Laudate pueri,' and Brahms's 'Ave Maria' (sung by some lady students of the Royal College of Music), and the first movement of Rheinberger's Trio for violin, violoncello, and organ. The programme, in which Dr. Davan Wetton took part, was under the able direction of Dr. F. J. Sawyer.

Bach's Christmas Oratorio has been performed during the past month at St. Anne's Church, Soho, under the able direction of that true lover of Bach, Mr. E. H. Thorne, organist of the church. The oratorio was first performed in England on June 13, 1861, by the Bach Society. On Christmas Eve of that year selections from the work were given at a most unlikely place—the Canterbury Music Hall, in the Westminster Bridge Road!

Brahms's Requiem was sung, with full orchestral accompaniment, at St. Paul's Cathedral, on Tuesday evening, December 6, under the reverent conductorship of Sir George Martin.

Mr. Alfred Hollins has, we are glad to hear, returned to Edinburgh safe and sound from his 'delightful and successful trip' to Australasia.

ORGAN RECITALS.

Dr. Alan Gray, Holy Trinity, Cambridge.—Coronation March, *Alan Gray*.

Mr. William Wolstenholme, Parish Church, Croydon.—Toccata in C, *D'Evry*.

Mr. Alfred Hollins, St. John's, Invercargill, New Zealand.—Theme with variations, *Faulkes*.

Dr. Price, Ulster Hall.—Allegro moderato in A, *E. J. Hopkins*.

Dr. W. Prendergast, Winchester Cathedral.—Fantasia on two chant themes of Battisbill, *C. W. Pearce*.

Mr. B. G. Tours, Holy Trinity Cathedral, Shanghai.—Offertoire, *Barnett*.

ORGAN RECITALS—continued.

- Dr. A. H. Mann, Parish Church, Hitchin. — Sonata in F sharp minor, *Rheinberger*.
 Dr. Roland Rogers, Victoria University of Manchester. — Festal March, *C. Swinnerton Heap*.
 Mr. F. E. Swan, London Road Church, Chelmsford. — Fugue in C, *Buxtehude*.
 Mr. Thomas J. Crawford, St. Stephen's Walbrook. — Postlude in D, *Smart*.
 Mr. Henley Pratt, St. George's, Monkwearmouth. — Allegretto in E, *Guilmant*.
 Mr. J. W. Honneyman, Parish Church, Stockton. — Overture, *Thomas Adams*.
 Mr. Ernest H. Smith, St. Bede's, Liverpool. — Nuptial Postlude in F, *W. Faulkes*.
 Mr. Roland White, Primitive Methodist Church, Chippenham. — Andantino in D flat, *Lemare*.
 Mr. R. B. Bateman, Parish Church, Penrith. — Sonata in C minor, *Hainworth*.
 Mr. Edward Potter, St. Swithin's, London Stone. — Fanfare, *Lemmens*.
 Mr. Reginald Goss-Custard, St. Margaret's, Westminster. — Sonata No. 1, *Guilmant*.
 Mr. H. Mozart Sheaves, Parish Church, Timperley. — Grand Chœur in D, *Guilmant*.
 Mr. Fred Gostelow, Wesleyan Church, St. Albans. — Barcarolle, *Wolstenholme*.
 Mr. Thomas Lane, Town Hall, Bolton. — Original air with variations, *A. Hesse*.
 Mr. Richard B. Hamilton, St. Aidan's, Latham Street. — Sunset Melody, *Vincent*.
 Mr. H. E. Mackinlay, St. Stephen's Walbrook. — Mélodie in C, *Salomé*.
 Mr. Harry E. Wall, St. Paul's, Covent Garden. — Allegro pomposo in G, *F. E. Gladstone*.
 Mr. F. Isherwood-Plummer, Congregational Church, Southport. — Priere in G flat, *Lemaigre*.
 Dr. A. B. Plant, Holy Trinity, Burton-on-Trent. — Variations on O filii et filie, *John E. West*.
 Mr. Ernest Willmott, Wesleyan Church, Gravesend. — Coronation March, *Wareing*.
 Mr. Alfred E. Floyd, Parish Church, Oswestry. — Fantasia in E flat, *Saint-Saëns*.
 Mr. Harold E. Darke, Presbyterian Church, Stoke Newington. — Sonata, *Basil Harwood*.
 Mr. A. G. Charles, St. Katharine Cree Church. — Offertoire, *Hainworth*.
 Mr. James Armistead, Wesley Chapel, Burnley. — Lamentation, *Guilmant*.
 Mr. R. E. Parker, Parish Church, Wilmslow. — Fantasia *Omer Guivard*.
 Mr. W. Taylor, St. John's United Free Church, Galashiels. — Canzona, *Wheelodon*.
 Mr. H. Crackel, Parish Church, Eastwood. — Toccata, *Dubois*.
 Mr. Herbert Gisby, Wesleyan Church, Hither Green. — Overture in D, *Morandi*.
 Mr. W. A. Richards, Presbyterian Church, Cardiff. — Pastorale, *H. E. Fricker*.
 Mr. Alfred H. Dudley, St. Andrew's Presbyterian Church, Birkenhead. — Con moto in F sharp minor, *E. T. Chipp*.
 Mr. S. L. Coveney, Wesleyan Church, Warrington. — Sonata in E flat minor, *Rheinberger*.
 Mr. P. F. Reynolds, St. Stephen's, Upton Park. — Allegretto in E flat, *Wolstenholme*.
 Mr. R. W. Strickland, College Street Chapel, Northampton. — Melody in E minor, *Silas*.
 Mr. A. E. Baker, Eton Parish Church. — Festal March, *Smart*.
 Dr. A. B. Plant, St. John's, Horninglow. — Spring Song, *Hollins*.
 Mr. F. Dewberry, Holy Trinity, Cambridge. — Sonata Fantasia (Op. 65), *Rheinberger*.
 Mr. J. Alan McGill, Callander United Free Church. — The Bells of Dunkirk, *Carter-Turpin*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Ernest O'Dell, Christ Church, Belfast.
 Mr. A. Sydenham Rouse, St. Paul's Parish Church, New Southgate.
 Mr. G. Stuart, Subdeanery Church, Chichester.

Reviews.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland, M.A., F.S.A.

[Macmillan and Co., Ltd.]

It has been said of Bayle's famous 'Dictionnaire' that anyone consulting it is almost certain not to find the particular name for which he is looking, but that in his search he will come across so much of interest and delight that bed-time will find him still turning over its pages, his original purpose quite forgotten. Those of us who remember the original issue of Grove's Dictionary will call to mind the delight which the successive instalments, not too regularly issued, gave. The editor had been successful in gathering round him a group of able and well-informed fellow-workers; the result was a work abounding in interest. It was not until the Dictionary was fairly launched that the capital error of its plan became apparent: this was the strange want of proportion in its distribution. The technical part was admirable; the biographical broke down completely, and one was as little certain of finding any particular biography as one was in the pages of Bayle. It appears to have been a point of honour with the compilers to consult no previous authorities even in forming a list of the names to be included. They seem to have been selected entirely by chance—for instance, when the article on Handel (who was fortunately not overlooked!) came to be written it was discovered that his prominent rival Buononcini had been omitted, with the result that he had to be relegated to a footnote in small print. Contributors appear to have pleased themselves, so that we have a long series of articles on singers by the late Mr. Julian Marshall, many of whom have no interest for the present generation. This fault was most conspicuous in the earlier part of the work. It is only fair to say that, as the work proceeded, proportion was better observed.

And now, at the end of a quarter of a century, a new edition is called for, and the opportunity is offered of correcting many of these deficiencies. As we have said, it is in the biographical part that the weakness mainly existed. We are ourselves strongly impressed with the impossibility of combining a technical and a biographical dictionary. Having had occasion to consult nearly every known dictionary, from Tinctoris downwards, we will go so far as to say that it has always ended in failure. Of necessity a selection of names has to be made. To fix a standard of admission is impossible, and in many cases the notices have to be so rigidly cut down that all interest evaporates. For what do we consult such a work? Surely for the less-known names, with the chance that they have not been thought of necessary importance for inclusion, and we are sent empty away.

Of course no radical change of plan was possible, and we must now address ourselves to a consideration of the success with which the present editor has overcome the deficiencies of the original work. The new volume, which completes the letter E, consists of 800 pages, while in the original edition the same letter came to an end at page 500—i.e., the new work boasts of an addition of 300 pages. Of these 100 pages at least are consumed by the incorporation of the material originally given in the supplement. In a quarter of a century many reputations are made or increased, and many careers are brought to an end. Foremost among these appears Johannes Brahms. In the old edition five columns were allotted. The article has now been entirely rewritten by the editor, and occupies three times that space. The name of Dvorak made its appearance for the first time in the supplement, having been written by the present editor. This is now reprinted with very little alteration. Here we think that further extension would have been welcome. Among the most prominent movements of modern musical developments has been the interest excited by Russian music. This rightly falls to Mrs. Newmarch, the acknowledged authority on the subject, with the result that we have well-informed articles on Balakirev, Belaiev, Borodin, César Cui, Dargomijsky, all names which have become familiar to the public only since the issue of the first edition. The reputation of Sir Edward Elgar is also of recent growth, and now receives due recognition. But what was the

inducement to include the stars of the ballet? And if Pauline Duvernoy and Fanny Elssler are included, why not the other Fanny—Fanny Cerito?

The article on the Bach family incorporates with that by Herr Maczewski the additional matter contributed to the supplement by Dr. P. Spitta, while there is an interesting addition by Mr. F. G. Edwards on the original introduction and progress of Sebastian Bach's music in England; and in connection with the name of Bach we may mention that the catalogue of his works as published by the Bach-Gesellschaft is completed. These catalogues of the contents of collections were among the merits of the work, and must have been found of great use and convenience. The contents of three volumes only of Torchi's interesting 'L'Arte musicale in Italia' are given. Two volumes more have certainly been published. We are glad to see a notice of the labours of M. Expert, whose 'Maîtres Musiciens de la Renaissance française' are of great interest and deserve to be more widely known. The writer of the notice of Robert Eitner appears to be unaware that his useful 'Quellen-Lexikon' is completed. The ten volumes were duly installed on the present writer's shelves long before the sheet containing this article could have been passed for press.

Sir George Grove's great article on Beethoven remains untouched, and here we think the editor has exercised a wise discretion, for though it is on a scale out of proportion with the rest of the work, it is of such intrinsic interest that no one would wish to see it curtailed; in fact, additions have been judiciously made by Mr. J. S. Shedlock, from materials which came into the original writer's possession after the publication of the article.

Among the non-biographical articles is an excellent introduction to Acoustics from the pen of Mr. Capstick, which is really essential to the understanding of much of the information given elsewhere about the construction of musical instruments, and we find a most interesting article on the subject of 'Automatic Appliances.' This contains a description of the Pianola and other contrivances for the mechanical production of musical compositions, as well as of the many ingenious devices for the purpose of recording extempore performance. Those who know how difficult it is to explain intelligibly any piece of mechanism, especially in the absence of diagrams, will recognize the merits of this article. It is signed T. L. S., which we take to represent Mr. T. L. Southgate, although his name does not appear in the list of contributors. In running through this list it is sad to see the havoc death has made among the original contributors, and indeed the number of deceased writers is larger than stated, for the names of the Rev. Charles Mackeson and of Mr. Russell Martineau should certainly be added.

It will be remembered that the year 1450 was given as a limit to which the rise of modern music could be carried back. This on the face of it appeared a wise decision, as it ruled off much debatable matter. In practice, however, it became impossible to keep within this limit—for instance, when treating of musical notation. The date is now frankly abandoned, and we notice from cross-references in the present volume that it is proposed to include the names of Adam de la Hale and other musicians of early date.

The original article on Antiphons is replaced by one on a much larger scale, contributed by the Rev. W. H. Frere, the great authority on early Church music. We notice that Mr. W. H. Hadow contributes a much more adequate article on Berlioz—a subject which he has treated elsewhere with much skill. The labours of Bourgault-Ducoudray now receive justice, and the name of Alfred Bruneau, whose reputation, in this country at least, belongs to a later date, is now adequately treated. The valuable additions by Mr. Barclay Squire to the article on Dr. John Bull deserve to be pointed out. One is continually being brought face to face with the difficulty of preserving due proportion—for example, the Norwegian violinist Ole Bull surely receives more than his due meed of attention, while we would gladly have welcomed further information concerning the works of that great antiquary Coussemaker, to whom all searchers in the early history of musical theory are under such obligations.

A very clear and straightforward article on Musical Copyright will be welcome to a large body of readers. It hardly becomes a layman to express an opinion on so abstruse a question, but Mr. G. S. Robertson's statements

are admirably intelligible, and his law appears to be brought down to the most recent enactments. Dr. Stone's original article on the clarinet receives valuable additions from the hand of that excellent authority Mr. D. J. Blaikley; and a very learned paper on counterpoint by Dr. Walford Davies replaces that by the late Sir F. A. Gore Ouseley. Calling for special mention are the erudite and painstaking articles by Miss Stainer on Charpentier, the two Dedekinds, the two Dirutas, the two Donatis, and Eccard.

It will thus be seen that under the able editorship of Mr. Fuller Maitland the utility of this work has been largely extended, and that when completed the musician will be placed in possession of a dictionary which will answer all reasonable demands. For this we must express our gratitude.

PIANOFORTE MUSIC.

Sonata in E minor for the Pianoforte. Composed by John B. McEwen. [Novello and Co., Ltd.]

On previous occasions we have referred in terms of sincere admiration to the compositions of Mr. McEwen, especially his beautiful String Quartet in A minor and his original 'Highland Dances' for violin and pianoforte. The Sonata which lies before us shows however a decided advance upon these creations. It is an individual, dignified, and forceful work of ample dimensions, broad ideas, and spacious technique. Throughout the four movements there is a notable blending of highly-trained intellectuality and uncommon aptitude. In no previous work with which we are acquainted has Mr. McEwen shown such freedom of workmanship and such power of rising to the height of a great argument. He set himself a heavy task—one requiring courage and confidence in equal proportions. To say, as we do say, that his experiment has proved successful is high praise indeed, wherefore we extend a warm welcome to this young Scotsman, who in his latest and strongest work has indeed poured new wine into that ever welcome 'old bottle,' the beautiful and matchless Sonata form.

The opening subject of the first movement announces in unmistakable fashion that our composer is in no mood for trifling. In clanging octave chords the theme sweeps down above powerfully insisting, ever-widening semiquaver arpeggios. The swinging stride and youthful strength arrest attention. 'This is Erles vein, a tyrant's vein,' as Nick Bottom has it. Having gripped us, the composer does not loosen his hold, for the second subject brings with it the expected contrast of mood and matter, and is welcomed as a tender, richly harmonized and subtly syncopated strain of great charm. The movement, clear and regular as to form, is distinctly modern in regard to harmonic structure and tonal treatment; the development section is short as compared with the amplitude of the subject matter and its exposition, but a convincing *Coda*, dying away to *ppp*, brings the movement to a peaceful and poetic close, in great contrast to the brilliancy and strenuous dash of what has gone before.

The second movement—in B flat minor, *Grave*—suggests a funeral march, though not so called: it is of almost symphonic depth and importance. After a strangely tentative, groping introduction of improvisatory vagueness, the solemn theme starts *sotto voce*, *con dolore*. A sullen, surge-like demisemiquaver figure forms a striking feature of which much is made in the five representations of the chief subject. Four times the movement rises to climaxes of dynamic and emotional force, in which the composer's command over his resources—melodic, harmonic and structural—is strikingly displayed. The movement has no Trio; in fact there is little if anything to dispel the prevailing gloom or to bring consolation after the despairing outcries of a heart overwhelmed with grief: it is a moving tone-picture displaying unexpected powers of expression.

The *Scherzo-vivace*, in the unusual time of $\frac{3}{8}$ —is in some respects the most original of the four movements. It is a bright, capricious, but elaborate piece requiring agile fingers and a supple wrist. Elfish sprightliness and waywardness characterize the music: its busy, bustling semiquavers are hardly allowed to rest even in the short but charmingly melodious and well-written Trio. The *Finale* opens in grandiose fashion, *Largo ff*, but soon plunges into a stormy *Allegro con fuoco* which, in style as well as strength, bears

some resemblance to the first movement. The music is immensely spirited, and the interest is never allowed to flag; on the contrary, the leading theme rushes wildly to a resounding *fff* climax, and thus by way of a breathless *Coda, Presto* to a most effective end. Taken as a whole the Sonata is a notable effort, foreshadowing even greater creative achievements. The work may be most strongly recommended to pianists endowed with brilliant technique. Its difficulties—such as good pianists delight in—are cunningly devised by a musician who thoroughly understands the technique of writing for the pianoforte: to overcome them brings its own reward.

In the South (Alassio). Concert-Overture. By Edward Elgar. Arranged as pianoforte duet by Adolf Schmid.

Canto Popolare (from the above). For pianoforte solo. By Edward Elgar.

In Moonlight. Song, arranged from the *Canto Popolare*. By Edward Elgar.

[Novello and Co., Ltd.]

It is seldom that a modern orchestral work can be satisfactorily arranged for pianoforte solo, but four hands offer greater possibilities, and a good example of what may be accomplished is shown in the duet arrangement of Sir Edward Elgar's 'Alassio' Overture. The issue of the work in this and in solo form is specially to be commended, because the Overture is essentially one of those compositions which require to be intimately known to be appreciated at their full value; therefore no better preparation for the enjoyment of an orchestral performance of the Overture could be devised than playing the pianoforte arrangements, which moreover are effective pieces.

The 'Canto Popolare' is the section under this name in the above Overture, and at the hands of a sympathetic pianist the piece would give enjoyment to player and listener. It is very easy to read and presents no executive difficulties.

'In Moonlight' is an adaptation by the composer of the folk-song which forms so attractive a feature of the 'In the South' Overture. The strain is adapted to Shelley's poem 'In Moonlight,' and the result is a charming song full of grace and most expressive. It is written for a soprano or tenor voice.

Vesperale. (Op. 40, No. 2.) For the Pianoforte. By Cyril Scott.

Shadow Dance. (From Op. 39.) For Pianoforte. By Edward MacDowell.

[Elkin and Co.]

Mr. Cyril Scott is one of those creative musicians whose compositions bear the stamp of earnest endeavour and independent thought. 'Vesperale' is a simple little piece that the majority of pianists will be able to read easily at sight; but it possesses individuality, particularly in its harmonic scheme, which lends itself to sympathetic treatment.

Dr. MacDowell's 'Shadow Dance' is No. 8 of a set of twelve studies, but it is by no means scholastic in style. On the contrary, it is a delicately vivacious piece, calculated to fascinate, if played as intended by the composer!

CHURCH MUSIC.

A Short Setting of the Office for the Holy Communion, in the key of B flat. By Horatio Parker.

The Office of Holy Communion, in the key of F. By J. H. Maunder.

Let the Heavens be glad. Composed by H. M. Higgs.

Like as the hart. Composed by Hamilton Clarke.

[Novello and Co., Ltd.]

Professor Horatio Parker's composition forms No. 43 of the series of Communion Services edited by Sir George Martin, the object of which is to provide short settings of the Office that are devotional, interesting to choirs, and not difficult of execution. These objects are happily attained in the music before us. Earnest in conception and of finished workmanship, Dr. Parker's writings invariably appeal to musicians, while making their influence felt on all who possess refined tastes. The composer in setting the Sanctus and Benedictus

shows originality of thought by his beginning the Gloria in Excelsis *pianissimo* and continuing it in subdued tones until the words 'For Thou only art holy,' which are announced *forte* with the tempo changed from *Andante* to *Allegro*. The effect at the opening is most impressive, and the close dramatic.

Still more simple and unpretentious is the music composed by Mr. Maunder. This includes two Offertory Sentences, Sanctus, Benedictus, and Agnus Dei, and also a Communion hymn, a setting of 'Bread of Heaven, on Thee we feed.' Although the composer has written in a restrained manner, his strains are always devotional and agreeable to the singers in every way.

A well-trained choir is required to do justice to the first of these two anthems, but cultured chorists will be interested in the music, for it demands alertness and intelligence in its interpretation. The composition, which is eminently suitable for church festivals, includes a quartet or semi-chorus which furnishes an effective contrast to the main section.

Mr. Hamilton Clarke's anthem is laid out for soprano solo and four-part chorus. The soloist opens the work in a theme which is both graceful and pleading in expression, while the impressive *finale* is dramatic in character.

NEW VOCAL PART-MUSIC.

Come Sleep. By Alfred G. Wathall.

Thou didst delight my eyes. By Gustav von Holst.

Sweet Content. By W. G. Alcock.

Sir Harold, the hunter. By John E. West.

Dear in Death. By C. H. Lloyd.

Under the greenwood tree. By A. W. Ogilvy.

[Novello and Co., Ltd.]

Mr. A. G. Wathall has gone to good old John Fletcher for the text of his part-song, and in so doing has culled an excellent example from this 17th century worthy. The music is as graceful and soothing as are the lines inviting sleep with its 'fair deceiving.' A sharp harmonic transition from the chord of a dominant seventh on E flat to the key of B major is a clever employment of the expressive power of harmony, and the return to the initial key (E flat) is no less effectively contrived.

Mr. Gustav von Holst is one of the many clever young men at the Royal College of Music, and his setting of the lines by Mr. Robert Bridges bears witness to the young composer's talent, for the music combines simplicity with effectiveness to a degree that sets forth with peculiar significance the diffident spirit underlying the words.

'Sweet content' will express the state of mind of the listener whenever Mr. W. G. Alcock's five-part madrigal is well sung. To accomplish this will need careful rehearsal, more especially to secure due balance of tone and expressiveness than to overcome technical difficulties, for the parts individually are easy to read. The words, by Thomas Dekker, show that even in the 16th century it was perceived that honest work is the surest road to 'Sweet content.'

Mr. John E. West's 'Sir Harold, the hunter' proclaims its character by the title thereof. Eliza Cook's lines contain a warning, or teach a wholesome lesson to bachelors, according to the point of view taken therefrom, for while in the first verse Sir Harold is full of confidence that he will live a 'hunter free,' in the third verse he declares life is 'a joyless boon' unless a certain 'Ella' will listen to his serenade. The music is delightfully jovial and merry, save when the verse relates the 'Ella' episode, when Mr. West's strains become agreeably tender and sympathetic.

'Dear in Death' is a setting of Swinburne's poem from 'A Century of Roundels,' and the tender and pathetic sentiment is reflected in Dr. C. H. Lloyd's music in a manner that increases the significance of the lines. The part-song would make an excellent study for *legato* choral singing and precision of attack.

Mr. A. W. Ogilvy's setting of Shakespeare's 'Under the greenwood tree' will delight well-trained choirs, for the part-writing possesses considerable independence and each part seems to go on its own way rejoicing. The *finale*, if crisply sung, would be particularly effective.

Phyllis the Fair.

FOUR-PART SONG.

Words by ROBERT BURNS.

Composed by WALTER G. ALCOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Grazioso.

mf

SOPRANO. While larks with lit-tle wing Fann'd . . the pure air, . . Tast-ing the

ALTO. While larks with lit-tle wing Fann'd . . the pure air, . . Tast-ing the

TENOR. While larks with lit-tle wing Fann'd . . the pure air, . . Tast-ing the

BASS. While larks with lit-tle wing Fann'd the pure air, . . Tast-ing the

Grazioso. ♩ = about 112.

mf

(For practice only.)

f

breath-ing, the breath - ing spring, Forth I did fare: Gay the

f

breath-ing, the breath - ing spring, Forth I did fare: Gay the

f

breath - - - ing spring, Forth . . I . . did fare: Gay the sun's, the

f

breath - - - ing spring, . . Forth I did fare: Gay the

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sun's gold - en eye Peep'd o'er the moun - tains high ;

sun's gold - en eye Peep'd o'er the moun - tains

sun's, the sun's gold - en eye Peep'd o'er the moun tains high ;

sun's, the sun's gold - en eye Peep'd o'er the moun-tains, the moun tains

ff "Such thy morn," did I cry, *rall.* "Phii - lis the fair."

high ; "Such . . . thy morn, *rall.* Phil lis the fair."

. . . "Such thy morn, such *rall.* thy morn, Phil - lis the fair."

high ; "Such . . . thy morn, *rall.* Phil - lis the fair."

Tempo 1mo.

In each bird's care-less song, Glad . . . did I share ; While yon wild . . .

In each bird's care-less song, Glad did I share ; . . While yon wild

In each bird's care-less song, Glad did I share ; While yon wild . . .

In each bird's care-less song, Glad did I share ; While yon wild, yon

Tempo 1mo.

flowers a - mong, Chance led me there: Sweet to the

flowers a - mong, Chance led me there: Sweet to the

flowers a - mong, Chance . . led me there: Sweet to the ope - ning day, the

flowers a - mong, . . Chance led me there: Sweet to the ope - ning, the

ope - ning day, Rose - buds bent the dew - y spray;

ope - ning day, Rose - buds bent the dew - y

ope - ning day, . . Rose - buds bent the dew - y

ope - ning day, Rose - buds bent the dew - y

"Such thy bloom," did I say. . . "Phil - lis the fair."

spray; "Such . . thy bloom, Phil - lis the fair."

spray; "Such thy bloom, such thy bloom, Phil - lis the fair."

spray; "Such thy bloom, Phil - lis the fair."

(3)

Tempo 1mo.

Down in a sha - dy walk, Doves coo - ing

Down in a sha - dy walk, in a sha - dy walk, Doves coo - ing

Down in a sha - dy walk, Doves coo - ing were,

Down in a sha - dy walk, Doves coo - ing, doves coo - ing

Tempo 1mo.

p

f

were, I mark'd the cru - el, cru - el hawk Caught in a . .

were, I mark'd the cru - el, cru - el hawk Caught in a

I mark'd the cru - el, I mark'd the cru - el hawk Caught in a

were, I mark'd the cru - el, cru - el hawk . . Caught, . .

f

mf

snare, caught in a snare : So kind may For - tune

snare, caught in a snare : So . . . kind may For - tune

snare, caught in a snare : So kind may For - tune be, . . Such

caught in a . . snare, a snare : So . . . kind, so kind may

mf

be, . . . Such . . . make his des - ti - ny,

be, Such . . . make, . . . such make his des - ti -

make . . . his des - ti - ny, such make his des - - ti - ny,

For - tune be, . . . Such . . . make his des - ti - ny,

rall.
He who would in - jure thee, . . . Phil - lis the fair. . .

rall.
ny, He who would in - jure, would in - jure thee, . . . Phil - lis the fair. . .

rall.
He . . . who would in - jure, . . . would in - jure thee, Phil - lis the fair. . .

rall.
He . . . who would in - jure thee, . . . Phil - lis the fair.

Also published in Novello's Tonic Sol-fa Series, No. 1425, price 1d.

REVIEWS.—NEW VOCAL PART-MUSIC—continued from p. 32.

To Diana. Words by Ben Jonson. *Over the Mountains.* Words anonymous, 16th century. Music by Martin Shaw.

Song of the Dunes. Words by F. Kathleen Lloyd. Music by Charles H. Lloyd.

[Novello and Co., Ltd.]

The two first-named compositions are recent additions to Messrs. Novello's series of two-part songs for female or boys' voices, and they certainly add to the attractiveness of the collection. Ben Jonson's words have been set by Mr. Shaw to melodious and simple vocal parts sustained above an effective *arpeggio* accompaniment, which imparts gracefulness to the composition. 'Over the Mountains' makes greater demands on the executants, but the music is by no means difficult, and the quaintness of the words can scarcely fail to interest the singers, particularly ladies, for the unknown poet asserts in emphatic language the supremacy of Love.

The 'Song of the Dunes,' by Dr. Harford Lloyd, is a delightfully vivacious and dainty ditty. The lines suggest a bright, sun-lit shore, and the music dances along in sympathy with the suggested brightness of the picture.

SONGS.

Selected Songs of Scotland. Parts 1-4. Arranged for low voices, with accompaniments for pianoforte. By Charles Macpherson, Sub-organist of St. Paul's Cathedral.

[Edinburgh: R. W. Pentland.]

Some of the great masters of music—Beethoven, Haydn and Weber to wit—have exercised their genius upon accompaniments to the songs of Scotland, but unfortunately with results that have been described as 'absurd incongruities and monstrosities.' Beethoven, for instance, seems to have had the idea that the 'Scotch snap' should appear here, there and everywhere, regardless of its inappropriateness in certain airs that are distinctly unsnappy—if the word may be allowed. Mr. Charles Macpherson is not likely to make any such mistakes. A native of 'Auld Reekie,' he is on his native heath when he takes in hand the delightful melodies of his country and furnishes them with pianoforte accompaniments. If, as may be expected of a modern musician, they are tintured by present-day thought, he never unduly obtrudes his up-to-date ideas and ideals. In a word, his accompaniments are very cleverly done. They abound in all sorts of subtle, artistic touches. One might almost imagine that Mr. Macpherson himself is a proficient performer on the bagpipes, by the skirl in 'The deil 's awa' wi' the exciseman,' while the 'Scotch snap' is perfectly introduced in 'Scots wha hae wi' Wallace bled.' That he had the orchestra in his mind when writing these pianoforte accompaniments is more or less evident—e.g., 'Bonnie Dundee,' where the horns seem to fill up the harmony at 'Come, fill up my cup, come, fill up my can!' Full proof of his ripe musicianship is to be found in 'Robin Adair,' where bars 3 and 4 of the melody are accompanied by the strain that constitutes bars 1 and 2, and so on. The pianoforte is frequently taken above the voice, as in 'My love she's but a lassie yet,' a song which furnishes a typical example of the skill wherewith Mr. Macpherson has so well discharged a task that must have been extremely congenial to him. As each book, containing twelve songs, costs only one shilling, these 'Selected Songs of Scotland' are sure to be sought after.

Three Spanish Love Songs. By H. V. Jervis-Read.

[Charles Woolhouse.]

The words of these songs are English translations, by Edward Fitzgerald (1806-1883), of excerpts from dramas by Calderón de la Barca (1600-1681). The first, entitled 'Ah, Happy Bird,' expresses the wish of a lover to be able to fly as a bird to his beloved one. The music is not only well and tastefully written, but it cleverly echoes the ardent desires of the lover. The song is designed for a tenor voice. The second ditty, entitled 'Cupid's Bow,' is a piquant and short lyric concerning the arrows of the god of Love, and again the music is excellent. No. 3, called 'Isabel,' is also a love song, tender and true in sentiment, and refined and poetical in expression.

Maypole Dance. For Violin and Pianoforte. By John E. West. [Novello and Co., Ltd.]

The Maypole dance is no longer seen on the village green, but its jocund spirit is still with us, and it pleasantly animates Mr. West's music. The piece will present no difficulties to players of average ability, and as the form of the old dance is carefully preserved and the composer's melodies are such as catch the ear, an adequate performance of the work would have an exhilarating effect on the ears of sympathetic listeners.

BOOKS RECEIVED FOR REVIEW.

Robert Schumann son œuvre pour piano. By Marguerite D'Albert. (Paris: Librairie Fischbacher.)—*Modern Musical Drift.* By W. J. Henderson. (Longmans.)—*Altar Music.* Edited by Francis Burgess. (Alexander Moring, Ltd.)—*French Songs of Old Canada, with translations.* (William Heinemann.)—*Folk-Songs from Somerset.* Edited by Cecil J. Sharp and Charles L. Marson. (Simpkin, Marshall.)—*Miniatures from London Life.* By T. R. Croger. (Gay and Bird.)—*The Elements of Music.* By Ernest A. Dicks. (Reynolds and Co.)—*The Professional Pocket Book.* (Rudall, Carte and Co.)

RHYTHM IN NATIONAL MUSIC.

At the meeting of the Musical Association, held under the chairmanship of Mr. F. Gilbert Webb at Messrs. Broadwood's rooms on December 13, Dr. T. H. Yorke Trotter read a paper on the above subject. The following is a summary of the lecturer's remarks.

Modern music is derived from two sources—the music of the Church and the music of the people. The one depended for its effect on elaborate contrapuntal devices; the other on its rhythmical melody. To the latter we are indebted for our rhythm and our form, so obviously founded on balance and proportion. The difference between the scientific music of the Church and the music of the people was a difference in kind, and, although modern music is a combination of both, yet a distinction still obtains. Where strong accents and varied rhythms predominate, it is evident that contrapuntal elaboration must be more or less absent, and conversely where devices of imitation and the conjunction of different melodies are largely used, rhythmical development must suffer. And thus composers and listeners alike incline to the one side or the other, according to their natural bent or musical training.

The word rhythm means 'flowing motion'; it might be more accurately described as 'balanced motion.' It has been defined as the more or less regular recurrence of cadences, but used in this sense, perhaps a better word would be 'rhythmic period,' for time and accent and period are so closely connected that for convenience sake it is often useful to comprehend them all under the word 'rhythm.'

Many ancient and modern folk-songs and dances exhibit a considerable freedom, both of accent and of rhythmic periods. In this respect Hungarian music is the most highly-developed, and the influence of this music can be noticed in the works of some of our greatest composers, such as Schubert and Beethoven. No doubt the strong sense of rhythm that is so apparent in folk-music is due to the universal habit of dancing, and it may be observed that the characteristic rhythms of the folk-songs in different countries follow the style of the most popular dances.

In Hungary the favourite dance was the Csárdás. This began with a slow movement and ended up with a quick measure. It was intensely emotional in character and lent itself to considerable rhythmic variety. Thus we find in Hungarian music many examples of three-bar rhythmic periods and unequal divisions caused by the addition or elision of a bar. Nearly one-half the folk-songs of the country show some difference from the ordinary song with phrases of four-bar duration. They afford proof that in some countries variations in rhythm are instinctively grasped at, as affording relief from monotony.

Roughly speaking it may be said that the rhythmic instinct—finding its outcome in the dance—is found more strongly developed in Hungary, Spain, and in the Slavonic countries, than in Germany, France, and Italy. The English were

known in former times as a merry, dance-loving people. The old folk-music was essentially rhythmic, not exhibiting the same variety of period and accent that is found in Hungarian music, but graceful and flowing in character, free from all traces of morbidity. Variations of rhythmic periods are found, particularly in very old music. Jigs and hornpipes were often written in three-bar periods, and there are many instances of the prolongation of a phrase by the addition of a bar either in the cadence or in the middle of a section. Another device was the addition of a refrain of two or three bars to an ordinary four-bar section. Early English folk-music exhibited immense promise, and the subsequent deterioration may be ascribed to the influence of Puritanism, which put a stop to the old habits of dancing and singing. The following conclusions may be drawn from a study of folk-music:

1. That rhythm is the essential feature in this music.
2. That the feeling for musical rhythm is fostered by the love of dancing, and that the love of dancing was practically universal.
3. That the dance is the instinctive expression of emotion, and that it was the most primitive form of expression.
4. That love for rhythmic effects leads to variety not monotony of rhythm.
5. That rhythmic periods follow with more or less exactness the style of dancing in vogue; that is, that where the dance is most free in style there will the rhythm of the folk-music also be most free.
6. That this fact will furnish an explanation of the characteristic features of the national music of different countries.

The study of rhythm is one of the most important parts of a musical education and one that is much neglected. There is a certain antagonism between rhythmical and contrapuntal development, and where the student inclines naturally to the use of strong accents and variety of rhythmic periods, it is right that his education should aim at bringing out his natural gifts rather than forcing him into what is alien to his inclination and talent.

The following are a few of the examples quoted to show variations of rhythmic periods in folk-music:

HUNGARIAN.

Elision of a Bar in the last section.



Two Bars answered by Three in the first section: the reverse in the second section.

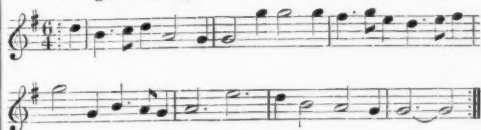


ENGLISH MUSIC.

Three-bar periods.



Prolongation of a period in the middle of a melody.



Prolongation of a period in both sections of a melody.



Interruption of rhythmic flow and addition of a three-bar refrain.



REFRAIN.

'THE APOSTLES' AT MAINZ.

(BY OUR SPECIAL CORRESPONDENT.)

Thanks to the unwearied efforts of Dr. Fritz Volbach, the Mainzer Liedertafel und Damengesangverein gave, on November 30, one of the finest performances of 'The Apostles' which has yet been heard. Not only did the orchestra and chorus discharge their duties with brilliant success, but no less excellent were the soloists—Frau Tilly Cahnbley-Hinken, Frau Adrienne von Kraus-Osborne, Mr. John Coates, Herr M. Büttner, Herr Jan Hensing, and Herr Dr. Felix von Kraus. Among so many able artists it seems hardly fair to make special mention of any particular one; but the Mary Magdalene of Frau von Kraus-Osborne was superb in its conception; and it would be difficult to imagine a more artistic and *stimmungsvoll* rendering of the scene before the Cross (Golgotha) than that given by Frau Cahnbley-Hinken and Mr. John Coates.

It was evident from the beginning that the chorus had completely mastered their portion of the work. The voices numbered 160, and the quality of tone produced was magnificent. Clearness of enunciation and precision of attack were remarkable throughout, and the many dramatic points of the work were thoroughly realized.

At the close of the performance, amid a scene of great enthusiasm, Sir Edward Elgar was presented with a large wreath. It was gratifying to hear from Dr. Vollbach, speaking at the dinner which followed, that, during the time that he had been conductor of the Society, no work had aroused greater interest than 'The Apostles.' Hearty thanks are due to Dr. Strecker and his committee for the kind hospitality accorded to the English visitors.

This notice must conclude as it began, with a tribute of praise to Dr. Vollbach, who threw himself heart and soul into a worthy interpretation of this masterpiece of English music.

PRESENTATION TO MR. FRITZ SCHÖLLHAMMER, OF SHEFFIELD.

By invitation of the Lord Mayor and Lady Mayoress of Sheffield, some 300 guests assembled in the Town Hall on December 9 to assist at a very interesting presentation. The recipient was Mr. Fritz Schöllhammer, whose retirement from the position of conductor of the Sheffield Amateur



MR. FRITZ SCHÖLLHAMMER.

(Photograph by Mr. G. V. Yates, Sheffield.)

Musical Society, after thirty-five years of honourable service, was thus made the occasion of a tribute of respect and affection worthy of any man's acceptance.

Mr. Schöllhammer's record is a proud one. On the completion of his musical studies at Stuttgart, forty-two years ago, he came to Sheffield, and at once plunged into the musical activities of the town. For fourteen years he conducted the Sheffield Harmonic Society, and took part in other educational work. But it is as conductor of the Sheffield Amateur Musical Society, to which post he was

appointed in 1869, that his name is most prominently associated. Under his enlightened and informing direction the concerts of this organization reached a high level of excellence. During his tenure of office he conducted many important works given for the first time in Sheffield, thus furnishing proof of his enterprising policy of widening the musical horizon of the city. It is also a significant fact that of the eighty-two concerts given by the Society, the programmes of forty concerts—nearly half—have consisted of works by British composers.

In the summer of the present year, Mr. Schöllhammer resigned his post as director of the Society, to which he has been succeeded by Mr. Henry J. Wood and Mr. J. A. Rodgers. His retirement was accepted with regret, and an opportunity was thereby afforded of offering the veteran conductor some tangible proof of the warm regard in which he is held by a host of friends. As a result, the Lord Mayor was enabled to present Mr. Schöllhammer with an illuminated address, setting forth his splendid record of work, at the same time handing him a substantial cheque. The speeches on such occasions are invariably laudatory, but the words spoken were charged with true sincerity, and the cordial, even affectionate attitude of the representative audience was unmistakable. Mr. Schöllhammer was greatly touched and gratified. With his delightful, old-world courtesy he did not fail to express his gratitude to his fellow-workers in the past, with an especially warm appreciation of his colleague, Mr. J. W. Phillips, and his congratulations and good wishes to those who succeed him.

PATRON'S FUND CONCERT.

The second concert under the auspices of the Patron's Fund, founded by Mr. S. Ernest Palmer, took place on December 6 at Æolian Hall, and was devoted to chamber music. Sixty-three compositions had been sent in, from which sixteen were selected for performance, seven emanating from pupils of the Royal College, eight from the Royal Academy, and one by Mr. John B. McEwen, professor at the last-named Institution. From this it is manifest that either the scheme is imperfectly known in the provinces, or that the rising talent of the country is at the above schools. There was so small an audience at Æolian Hall that it may be questioned if the present method of concert-giving attains the prime object of the Fund, *i.e.*, securing public recognition of our talented young composers and executants. Certainly chamber concerts of new music interpreted by little-known performers are not likely to attract the public, while the presentation on this occasion of sixteen fresh works resulted in the majority of the critics only noticing a few of the compositions. The most important work in design was a Pianoforte Quartet in E minor, by Mr. W. J. Hurlstone. This opens with a robust theme, which is vigorously and tersely developed until the movement ends with a stormy *Coda*. The *Andante cantabile* possesses charm of a tranquil kind, and the third number, *Vivace non troppo*, has the light-heartedness of an Irish jig, and Irish idiom is still more apparent in a central section. The *Finale* is also full of verve, and the work, if making no pretensions to greatness, is decidedly pleasing. Next in order of merit were four Preludes from a set of nine, for the Pianoforte, by Mr. Paul Corder, played by Mr. York Bowen, which proved remarkably well-written and effective little pieces, meriting publication. Of three Fantasies for Strings, by Mr. Percy Mills, the best was the third, in G minor, an expressive movement of elegiac character. There were some effective passages, and one particularly expressive theme of Irish idiom, in a 'Concert Piece' for Viola and Pianoforte, by Mr. Arnold E. Trevor Bax, but vagueness of form marred the composition. A 'Concert Piece,' in C minor, for Pianoforte and Wind Instruments, well and brightly written by Mr. George Dyson, was well played. Three songs, settings by Mr. Frank Bridge of 'Night lies on the silent highways,' by Heine, and Shelley's 'Dead Violet' and a 'Dirge,' presented a *crescendo* of misery that even Niobe would have found depressing, but they were excellently rendered by Mr. F. Aubrey Millward. Two other songs by Mr. F. C. S. Carey, severally named 'When you are old and grey' and 'I will not let thee go,' showed great

freedom and command of musical expression and were admirably sung by Miss Beatrice Dunn. More matured than the preceding works was the incidental music by Mr. McEwen to Mr. Hall Caine's poem, 'Graith my Chree.' Mr. McEwen has written for pianoforte, strings and drums, and in a manner that increases the eerie character of the story. The text was dramatically recited by Mrs. Tobias Matthey.

ROYAL COLLEGE OF MUSIC.

GLUCK'S 'ALCESTE.'

The operatic performances by the students of the Royal College of Music are always of exceptional interest; but that on December 2 at His Majesty's Theatre was an event in the history of music, for it comprised the first performance in England of Gluck's 'Alceste.' Considering that this work contains the sum total of the composer's reforms, and that the preface to the work is frequently referred to and quoted as embodying the principles of dramatic music, it seems strange that 'Alceste' had not previously been heard in this country, particularly as the master's 'Orfeo' is—thanks to the fine impersonation of Signorina Giulia Ravogli—familiar to Londoners. The reason, however, of the neglect of 'Alceste' is not far to seek. The original libretto by Calsabigi is not only weak, but it has the fatal fault of harping continuously on one phase of emotion, grief. In the first half of the opera Alcestis is in despair at the foretold death of her husband, Admetus, and in the second half the husband is in despair at her sacrificing herself to preserve his life. The descent, in the last act, of Apollo to cut the gordian knot was felt to be so childish that in the Paris version Hercules was introduced, who fights with Death and restores Alcestis to her husband, Apollo subsequently arriving on his cloud to bless the faithful couple. This ending is adopted by Mr. Claude Aveling in his excellent English version prepared for the Royal College performance; but the whole conception of the last act is such a descent from the dignity of Greek tragedy that it excites a smile, especially when Hercules in Hades rushes frantically about slaying imaginary spirits of Death with an enormous 'property' club!

Musically, the opera shows greatest advance in the recitatives. The form of these is remarkably free, and the vocal inflections ring true. The strongest music is in the Temple scene, which closes with the famous air, 'Divinités du Styx'; but although the music shows advance in truth of dramatic expression, it is not so inspired as in 'Orfeo.' The part of Alcestis requires an exceptionally gifted and matured artist to do it full justice. This being so, it was surprising how its requirements were realized and fairly met by Miss Nannie Tout, who showed a dramatic intuition and a vocal skill that should carry her far in the artistic world. Mr. Ben Ivor Davies sang well and acted intelligently as Admetus. Mr. James Hebden Foster appeared as Hercules, and the other characters were capably sustained. The stage grouping and dancing were admirable and most pleasing, and the orchestra played splendidly under Sir Charles V. Stanford's direction.

VOLBACH'S 'RAPHAEL' TONE-PICTURES. (FIRST PERFORMANCE IN ENGLAND.)

The students of the Royal College of Music, on December 13, had the satisfaction of performing the above work for the first time in England. The event was invested with particular interest from the fact that the composer came specially from Mainz in order to conduct his music.

'Raphael' consists of three 'tone-pictures,' suggested by three Madonnas of the immortal painter—the Foligno, the Granduca, and the San Sisto. Herr Volbach has written his work for 'chorus, orchestra, and organ,' and, judging from the enthusiasm displayed at the Royal College concert, this trio of tone-pictures in music should have considerable success in England. The second of the set, for female voices only, made the greatest impression upon a first hearing, although all are very melodious, and, moreover, 'singable.' Herr Volbach is not an ultra-modern tone-poet, but a composer who delights in good, solid harmony and counterpoint, and that of the best. The students of the Royal College showed their thorough appreciation of Herr Volbach's music by the

fine performance they gave of the work, and the composer was recalled to the orchestra again and again, his cordial reception being the more pleasant to record in view of the fact that he has done much for the advancement of English music in Germany.

The remaining features of the concert were Beethoven's 'Prometheus' Overture, Paderewski's 'Polish' Fantasia for pianoforte and strings (soloist, Isidore Epstein), and Brahms's Serenade in D for orchestra (Op. 11). With the exception of the Volbach pieces, Sir Charles V. Stanford conducted the concert.

LONDON SYMPHONY ORCHESTRA.

HERR FRITZ STEINBACH, CONDUCTOR.

The concert given by the new London Symphony Orchestra at the Queen's Hall on December 15 served to add to the already high reputation this extraordinarily fine body of performers had attained. The engagement of Herr Fritz Steinbach as conductor gave especial distinction to the occasion. A very fine performance of the 'Leonora' Overture (No. 2) was secured. But the greatest interest of the concert was the deeply impressive interpretation of Brahms's Fourth Symphony that was given. Here Herr Steinbach was in his element, and he found the orchestra splendidly equal to his demands. We cannot recall a previous performance of this great and, so far as the last movement is concerned, singular work, in which its beauty and majesty were so luminously and thrillingly manifested. Herr Steinbach's method of conducting is decidedly strenuous, too much so, we venture to suggest, but at least the virtue of this fault enabled him to develop superb climaxes.

The performance of Beethoven's Violin Concerto by the new violin professor of the Royal Academy of Music, Herr Zimmerman, was another interesting item of the programme. It was soon evident that Herr Zimmerman is a performer of the first rank. The reading was broad and artistic and revealed great technical skill. The pace was perhaps more deliberate than usual, but the interpretation was so full of point it always held the attention. The Royal Academy of Music is to be congratulated on having added so able an artist to its professional staff. The Brandenburg Concerto (No. 3) for three violins, three violas, three violoncellos, and bass, composed by Bach, was the only other piece performed. It was played by all the strings.

A GIGANTIC COLONIAL ENTERPRISE.

BALLARAT MUSIC COMPETITIONS.

It seems strange that in far-off Australia musical competitions have so taken the fancy of the public that they have developed, in Ballarat at least, into unprecedented proportions. A local institution, called the South Street Society, is the nucleus of the organizing body. The competitions were held in October, and were spread over twenty-six days. The prizes amounted to £1,400, and the entries included about six thousand individuals. Competitors, choirs, bands, soloists of all kinds came from Queensland, New Zealand, Tasmania, as well as from nearer parts. The tests for the choral classes were of the best kind. Thus in the chief choral section the pieces chosen were the chorus 'Put off, O Jerusalem,' from Parry's 'Judith,' Elgar's part-song, 'Weary wind of the West,' and Waddington's 'Lilian.' The Melbourne Philharmonic Society, under Mr. A. J. Pallert, came first. The male-voice choirs sang Walford Davies's 'Hymn before action' and Smart's 'Homeward Watch.'

It is gratifying to note that the desire to excel in musical execution is so strong in that remote corner of the world.

Mr. J. S. Shedlock delivered an interesting lecture at the London Institution on December 15 on the subject of 'Bird Music.' The musical illustrations included the songs 'When Daisies pied' (Dr. Arne); 'Sweet Bird' (Handel); 'The Imprisoned Songster' (Weber); 'The White Dove' (Orlando Morgan); 'Spring' (Henschel); and (instrumental solos) 'The Nightingale' (Elizabeth Rogers's Book); 'Cuckoo Capriccio' (Kerl); 'Cuckoo Rondeau' (Daquin); and 'Thema all' Imitatio Gallina Cucca' (Bach).

London Concerts.

ROYAL CHORAL SOCIETY.

The performance of Coleridge-Taylor's 'Hiawatha,' under the direction of Sir Frederick Bridge, on December 1, at the Albert Hall, was the best that has hitherto been given by the Royal Choral Society. Familiarity with the music doubtless contributed in a large measure to this result, for it is only when reference to the printed music is little needed that the whole attention of the performers can be concentrated on expression and upon the beat of the conductor. In addition to the gain to the music by the realization of its romantic and picturesque spirit, enjoyment was increased by the refined and pure quality of the vocal tone, and also by the clearness and unanimity of articulation, the last merit being specially praiseworthy in so exceptionally large a choir. The solos were dramatically sung by Madame De Vere, Mr. Ben Davies, and Mr. Andrew Black.

LONDON CHORAL SOCIETY.

Mr. Arthur Fagge is to be warmly commended for the enterprising manner in which he is conducting the London Choral Society, and particularly for setting before Londoners on December 5, at Queen's Hall, Dr. Walford Davies's 'Everyman.' We gave a detailed description of this cantata in THE MUSICAL TIMES for October last, and in the issue for November expressed our high opinion of the work. All that was said then was not only confirmed on re-hearing the composition, but re-echoed by our contemporaries. It is therefore only necessary now to comment on the performance, which, albeit not faultless, was praiseworthy. It preserved the impressive dignity of the work, and showed that the choir is making progress in command of expression, an important point on which, in great measure, its support by the public will rest. Miss Gleeson-White and Miss Muriel Foster retained their original parts, but Everyman was personated by Mr. Kennerley Rumford, and the other male solos were sung by Mr. Gregory Hast and Mr. Iago. 'Everyman' was preceded by a miscellaneous selection.

SIR A. C. MACKENZIE'S 'ASTARTE' PRELUDE.

Distinction was given to Mr. Arthur Newstead's orchestral concert at the Queen's Hall, on December 12, by the first performance in London of Sir Alexander Mackenzie's 'Astarte' Prelude, the first of three movements, the other two being respectively called 'Pastorale' and 'The Flight of the Spirits,' written in 1898 for Sir Henry Irving's intended revival of Byron's 'Manfred' at the Lyceum Theatre. The Prelude is headed with the quotation—

'And I would hear yet once before I perish,
The voice which was my music—speak to me.'

As will be surmised from this and the character of the hero, the Prelude is permeated by a yearning, strenuous spirit, but the music is the reverse of pessimistical or lugubrious, being instinct with manly passion contrasted with genuine tenderness. The work made a most favourable impression and should not be allowed to suffer neglect. Another novelty was the first production of a Concert Overture in D, by Mr. A. Von Ahn Carse, of which great skill is shown in the development section, and particularly in the scoring, which is picturesque, bright, and well balanced. This work was conducted by Mr. Carse, but the remainder of the concert was directed by Sir Alexander Mackenzie, who secured for Mr. Newstead sympathetic support from the London Symphony Orchestra in three pianoforte concertos, Saint-Saëns's, in G minor (No. 2), Beethoven's, in E flat, and Liszt's, in E flat (No. 1), the solo parts of which were played with earnestness and fluency by the concert-giver.

ROYAL ACADEMY OF MUSIC.

A prominent feature of the orchestral concert given by the pupils of the Royal Academy of Music on December 6 at Queen's Hall was the production of an original Theme and Variations for Orchestra by Mr. Hubert Bath (Goring Thomas Scholar). The Theme itself is melodious and has a winsome way with it that is decidedly attractive, and the variations show ingenuity, invention, and sense of contrast. Miss Gladys Clark's violin, and Miss Ursula Newton's pianoforte playing were excellent and full of promise, and the

singing by Miss Ida Kahn, Miss Ethel H. Hantke, and Mr. David Brazell bore witness to good training. Mention is also due of Mr. James Lockyer for his neat viola playing, and of Miss Hilda Peppercorn who is manifestly making good progress as a pianist. Sir Alexander Mackenzie, who conducted with alertness and skill, secured a praiseworthy rendering from the students' orchestra of Smetana's Symphonic Poem 'Aus Böhmen's Hain und Flur.'

The following awards have recently been made:—The Sainton-Dolby Prize (contraltos) to Esther Jane Hill (Cheddleton); the Rutson Memorial Prize (sopranos) to Caroline Hatchard (Portsmouth); the Hine Prize (composition) to Marjorie Slaughter (London); the Westmorland Scholarship (male vocalists) to Emile d'Oisly (Tunbridge Wells); the Potter Exhibition (female pianists) to Margaret Bennett Stoke-on-Trent); the Bonamy Dobree Prize (violincellists) to Gwendoline Griffiths (London).

QUEEN'S HALL ORCHESTRA.

On December 10 the feature of the concert was the performance of Beethoven's Violin Concerto by Miss Maud MacCarthy, a young lady whose record abroad and at home has earned for her a high and honourable artistic reputation. Her rendering of the Concerto on this occasion, if it did not completely fulfil the expectation of a broad and impressive interpretation, was distinguished by an attractive beauty of tone, purity of intonation, refinement and perfect fluency of execution. Mr. Wood secured an especially fine performance of Schubert's 'Unfinished' Symphony, and the rendering of Strauss's 'Till Eulenspiegel' served to show how admirably the new orchestra is responding to the will of the conductor.

Criticism concerning the testimonial concert to Mr. Robert Newman, given by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood at Queen's Hall, is unnecessary, as the programme was devoted entirely to familiar excerpts from Wagner's operas and music dramas, all of which were very finely played.

The Gentlemen and Children of His Majesty's Chapels Royal, St. James's, gave their annual concert on December 9, at Messrs. Broadwood's rooms, Conduit Street. Nine boys in their brilliant red and gold laced coats gave brightness and picturesqueness to the platform, and, as on previous occasions, madrigals, glees, rounds, and part-songs were rendered, under Mr. Walter Alcock's direction, with purity of tone and fascinating finish. Amongst the most successful performances were Mr. Alcock's madrigal 'Sweet content,'—which begat in the listeners that which the title suggested—Dr. Eaton Fanning's patriotic part-song 'We love our island story,' the effective 'Dawn of song,' by Mr. E. C. Bairstow, and Sir Alexander Mackenzie's beautiful trio for female voices, entitled 'Distant bells.' The selection also included solos by Masters C. A. Viner and W. J. Wright, and Messrs. James Gawthrop, Brereton, and Harold Wilde. Mr. Walter G. Alcock conducted.

The North London Orchestral Society gave their thirty-second concert at the Portman Rooms on December 9, under the direction of Mr. Lennox Clayton. The programme included Haydn's Symphony in E flat (No. 1, B. & H.), Grieg's Overture 'Im Herbst,' and Brahms's 'Tragic' Overture. Dr. Richard Strauss's Concerto for Horn was to have been performed, but owing to the indisposition of Mr. Borsdorf, the soloist, it had to be withdrawn, and Mr. John Saunders played instead violin solos by Dvorák and Elgar with great success. Miss Carmen Hill sang 'Knowest thou the land,' from 'Mignon,' and two of Elgar's 'Sea Pictures' with her customary charm.

Miss Ethel Newcomb, a young pianist and pupil of M. Leschetitzky, at her orchestral concert on December 19 at Queen's Hall, played in concertos by Schumann, Chopin, and Saint-Saëns with an expressiveness, brilliancy, and artistic intelligence that proclaimed her to be a talented and accomplished artist. Miss Newcomb had secured Dr. Richard Strauss as conductor, and a feature of the evening was a splendid performance by the London Symphony Orchestra of his symphonic poem 'Tod und Verklärung.'

The Streatham Hill Choral Society gave the first concert of their sixth season at Streatham Hall on December 13, when Sir Frederick Bridge's 'Cradle of Christ' was conducted by the composer, who, in a brief speech, congratulated the Society on its success and commended the members for the admirable way in which they had executed his work. The remainder of the programme included 'The Pied Piper of Hamelin' (R. Walthew) and the first and second parts of Haydn's 'Creation,' under the able conductorship of Mr. Edwin J. Quance, the Society's conductor.

A few lines of congratulation are due to the Strolling Players' Amateur Orchestral Society which, founded in 1882, gave its 100th concert on December 15, when Mr. William Shakespeare was assisted in conducting by Mr. Norfolk Megone, who directed performances of the Society from its foundation until 1901. The occasion was graced by the presence of Miss Fanny Davies, who played the solo part of Liszt's Pianoforte Concerto in E flat. The vocalists were Miss Carmen Hill and Mr. George Ridgwell.

The South West Choral Society gave their first concert of the season at Battersea Town Hall on November 23, when the programme consisted of Rossini's 'Stabat Mater' and 'Hiawatha's Wedding Feast.' The choir sang with spirit and precision, and the solo vocalists were Miss Isabel Spenser, Miss Kitty Searle, Mr. Henry Beaumont, and Mr. Meurig James. Mr. A. Bond conducted.

Mrs. Miriam Mauchlen recently gave an attractive vocal recital at Bechstein Hall, when she sang with much acceptance and native verve—so to speak—an interesting selection of Scotch songs, the interpretation of which she has made a specialty. Mrs. Mauchlen was assisted by Mr. Denham Price, and Mr. Henry R. Bird accompanied faultlessly.

The Students' Orchestral Concert at the Guildhall School of Music, given on December 14, included Grieg's 'Peer Gynt' Suite, and Wuerst's 'Russian Suite.' An interesting feature of the programme was Weber's Pianoforte Concerto (No. 2) in E flat, the solo part in which was played by Miss Alice M. Dyer, a pupil of Mr. Willem Coenen. The Principal, Dr. W. H. Cummings, conducted.

Sullivan's 'Golden Legend' was performed with much success at the Crystal Palace, on December 6, by Mr. J. W. Lewis's choir and orchestra. The chief honours of the evening fell to the choir, their singing being marked by much intelligence and excellent choral technique.

The Royal Society of Musicians gave a performance of 'Elijah' at Queen's Hall on November 29, under the able conductorship of Mr. Arthur Fagge, with much success. It was the 166th anniversary concert of the Society.

The Bermondsey Settlement Choral and Orchestral Union, under the direction of Mr. John E. Borland, gave a programme entirely of Sir Charles Stanford's compositions (including 'The Revenge') on December 17.

VARIOUS CONCERTS AND RECITALS.

At St. James's Hall M. Victor Maurel, the famous French operatic baritone, for whom Verdi wrote the parts of Iago in 'Otello,' and the title-rôle of 'Falstaff,' gave a vocal recital on December 10, and fascinated his audience by the subtlety and dramatic force of his singing.—At Bechstein Hall, on December 17, Mr. Frederic Lamond gave a singularly intellectual interpretation of Chopin's music; and Miss Ethel Wood showed great advance as a vocalist at her recital on December 12.—At Steinway Hall Mdlle. Hedvige de Wierzbicka, a Polish pianist, made her first appearance in England on December 20.—Mention is certainly due of Miss Grace Sunderland and Mr. Frank Thistleton's concert of old chamber music at Messrs. Broadwood's on December 16, when the programme included a Sonata in D for trumpet, string quartet and clavier, by Henry Purcell, of which no record of its previous performance is known to exist.—Mrs. Tobias Matthay, at one of her enjoyable dramatic recitals (Steinway Hall, December 17), again recited 'The Witch's Song' to Mr. Frederick Corder's excellent and appropriate music.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 11, 1904.

The Philharmonic Concerts are flourishing in New York as they did last year under the impetus in artistic interest created by the plan of importing conductors. Thus far Herr Kogel, of Frankfurt-on-the-Main, and Edouard Colonne, of Paris, have stood at the head of the band and directed brilliant performances. The plan is not conducive to the production of new works however. We are not likely to have a single novelty in the season's list, though M. Colonne did bring forward the Second Symphony by Saint-Saëns, which had not been heard here for a score of years. More industrious in this respect are Mr. Gericke and Mr. Thomas with their orchestras in Boston and Chicago. Mr. Gericke has added Dukas's 'L'Apprenti Sorcier,' Suk's Symphony in E, Hugo Wolf's 'Penthesilea,' and Saint-Saëns's First Symphony to his repertory in the course of the first seven concerts. His new concert-master, Mr. Willy Hess, has made a decidedly favourable impression both in Boston and New York. The Chicago Orchestra, under Mr. Thomas, is now newly housed. The new hall, built by popular subscription, is to be dedicated on December 14. It is probably due to the preparations making for the change that Mr. Thomas has put fewer new works to his credit than usual. I note Elgar's Overture 'In the South,' and Goldmark's Overture 'In Italy'—two works of like source. The Elgar Overture was introduced to the Metropolis by Walter Damrosch with his Symphony Orchestra. He, too, was first in the field with Mahler's Fourth Symphony, a work singularly naive in thought, complicated and strenuous expression, which seeks to give musical depiction to a sort of Celestial Cockaigne, the key coming at the end in the shape of a setting for solo voice and orchestra of an old Bavarian folk-song, 'Der Himmel hängt von Geigen.' I should have preferred to hear the song as a preface or table of contents rather than as an index at the end of the volume. The Russian Symphony Society is working hard on its mission, which would probably be more successful if the performances were better. It brought forward all the music of Rimsky-Korsakov's ballet, 'Mlada,' at its first concert. The first concert of the Oratorio Society (Dr. Frank Damrosch, director) gave us Brahms's 'A German Requiem,' and Bach's cantata, 'Sleepers, wake!'

Boston and Washington have welcomed Mr. Coleridge-Taylor warmly. The concerts of the Coleridge-Taylor Society in Washington, composed of black people, were turned into ovations for him, and were quite generally reckoned among the most successful and dignified musical occasions for years in the national capital. Of our other visitors of international fame, such as Ysaye, Josef Hofmann, Madame Melba, De Pachmann, Rudolf Friml, and so on, there is nothing new to report, except that they are criss-crossing the States and Canada, and utilizing to the full the time before the coming of M. Paderewski, who is due at San Francisco from Australasia to-morrow.

Mr. G. W. Chadwick gave a concert of his own compositions at the New England Conservatory of Music, Boston, on November 21. The programme included a Sinfonietta (performed for the first time), the Suite in A (Symphonic Sketches), and the Symphony in F (No. 3). These works were played by sixty players from the Boston Symphony Orchestra, conducted by Mr. Chadwick.

H. E. KREHBIEL.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, December 15, 1904.

About a year ago the young Viennese composers formed themselves into a Society or Association for the purpose of aiding one another as much as possible in getting their works performed, and especially of advancing the cause of modern and the latest composed music. It is characteristic that such a Society should be established here in Vienna, where, from a musical point of view, two eventful centuries have produced a strong tradition, and a contemptible conservatism. This Composers' Society brought forward at its first concert a 'Dionysian Phantasia' for orchestra, by Hansegger, three songs, with orchestral accompaniment, by Bischoff, and

Richard Strauss's 'Sinfonia domestica,' and in so doing strongly attracted the attention of the public. Richard Strauss's work, performed under the direction of the Court Opera conductor, Mahler, created a very strong impression.

Mahler has recently conducted his Third Symphony at the 'Gesellschaft der Musikfreunde.' Like all his five symphonies, this one is laid out on very broad lines. It occupies nearly two hours in performance, the first movement being the longest: the second of minuet, and the third of rondo character, are the easiest to grasp at a first hearing. A poem by Nietzsche, 'O Mensch, gib acht, was spricht die tiefe Mitternacht,' and an old sacred folk-song are woven into the music, and for these themes women and boys' voices are employed. The work ends with a solemn and impressive *Adagio*. The performance, which was admirable, aroused great enthusiasm.

At one of the Philharmonic concerts the programme was ultra modern,—Liszt's 'Orpheus' and Bruckner's brilliant First Symphony—while at another, ultra classical works by Mozart, Schubert, and Beethoven were given; the former was conducted by Felix Mottl, the other by Dr. Muck, and both with their usual success.

At the Concertverein, Löwe performed Liszt's 'Mazeppa' and Brahms's First Symphony: he also created a deep impression with Haydn's 'Oxford' Symphony, which was played through as it were in one breath, only brief pauses being made between each movement. As in modern compositions we are so accustomed to long movements, this method is specially to be recommended in the case of classical works. Worthy honour has been paid to the memory of Dvořák. The Gesellschaft der Musikfreunde performed his 'Requiem'; the Bohemian Quartet gave a concert devoted to the composer's works; the Tonkünstlerverein did likewise, but with special attention to rarely-heard compositions, such as the String Quartet in A, the Serenade for Wind Instruments, and some of the lesser-known vocal duets.

The violinist Henri Marteau at his concert played, in addition to the Mendelssohn Concerto, two new works of the kind: the one, by Dubois, the present director of the Paris Conservatoire, the other by Sinding. The former is clear in form, there is distinction in the music, and the concluding movement is brilliant; the latter work displays originality both as regards rhythm and harmony.

The pianist Friedmann at his concert played three concertos—Brahms in D minor, Tchaikovsky in B flat minor, and Liszt in E flat. As complaints are made all over the world about the monotony of virtuoso programmes, artists like Dohnányi deserve special mention. At his concerts he introduced such unbackneyed works as Beethoven's Polonaise in C and the F sharp major Sonata, and also played four Rhapsodies of his own composition. The same may be said of Fräulein von Gasteiger, who, at her concert, gave the three great sonatas of Schubert—in C minor, A major, and B flat, composed in the year 1828. Frau Wanda Landowska, of Paris, brought with her two instruments—a modern pianoforte, and a fine harpsichord, built after the 18th century model. On the latter she played old music, and with marked success. The Joachim Quartet has been here, and given three very choice concerts. The one devoted to Brahms (Quartets in A minor and B flat major, and the String Quintet in G) created the most enthusiasm. The flautist Ary van Leeuwen, of the Court Opera, together with several of his colleagues, has founded a Society for the performance of wind chamber music. The programme of the first concert was particularly interesting: it included a sonata for flute by Frederick the Great, and the Quintet for Pianoforte and Wind by Rubinstein.

E. MANDYCZEWSKI.

MUSIC IN OTTAWA.

MR. CHARLES A. E. HARRISS'S CHORIC IDYL, 'PAN.'

A fitting farewell to the ex-Governor-General of Canada and Lady Minto took the form of a grand State Concert at the Russell Theatre, Ottawa, on November 14, when the occasion was appropriately signalized by the production of Mr. Charles A. E. Harriss's choric idyl 'Pan.' The libretto, which is described as 'one of the most poetical ever offered to a composer,' is by Miss Josephine Preston Peabody, and the local Press are unanimous in the opinion that alike in the

choral and orchestral numbers Mr. Harriss has displayed poetical and dramatic inspiration and scholarly musicianship. No pains had been spared to give the work a worthy hearing, the orchestra being composed of members of the leading New York and Cincinnati orchestras, and the chorus of 250 voices was chiefly that of Mr. Reyner, of Montreal. The solo vocalists were Miss Millicent Brennan (who sang with much charm and feeling), Mr. Clarence B. Shirley, and Mr. Fred. Martin. The composer, who conducted, and whose work was received at the close with much enthusiasm, also contributed a Fantasia on Canadian airs, dedicated to Lady Laurier. The production of the Idyl was a worthy tribute to the Governor-General and Lady Minto, who have, during their office, shown great sympathy with the advancement of good music in the Dominion.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Belfast City Choral Society, of which Mr. W. H. Derrick-Large is the conductor, gave their first concert of the season on December 9. Hiller's 'Song of Victory' and Faning's part-song 'Liberty' occupied the chorus and orchestra. Songs were sung by Miss S. M. Lewis, Miss F. Richardson, Mr. Joseph Reed, and Mr. Meurig James.

Two Chamber Concerts at the Queen's College, Belfast, directed by Dr. Lawrence Walker, Lecturer of Music in that College, were given on December 9 and 10. Dr. Brodsky and his admirable associates, Messrs. Briggs, Speelman, and Fuchs, played a number of quartets, including Dittersdorff's, Tchaikovsky (Op. 22), Schubert (Op. 161), and, with Dr. Walker, Brahms's (Op. 26). We have in Belfast a very considerable number, mostly ladies, who diligently study chamber music, and invaluable lessons are given to such students by this very distinguished band of artists.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

On November 24 the Festival Choral Society gave a remarkably fine performance of Elgar's 'The Dream of Gerontius,' with Miss Muriel Foster, Mr. John Coates, and Mr. Ffrangcon-Davies as principals. The chorus especially distinguished themselves, and Dr. Sinclair conducted with even more than his wonted skill. On December 15 the City Choral Society performed Coleridge-Taylor's 'Hiawatha' Trilogy. The choral singing was of the highest order throughout, the dramatic points being vividly realized. The soloists were Miss Helen Jaxon, Mr. Webster Millar, and Mr. Andrew Black. The orchestral work was beautifully done, and Mr. F. W. Beard conducted with marked ability.

At the second Halford Concert the programme comprised Beethoven's 'Egmont' Overture and Second Symphony, Tchaikovsky's Serenade for Strings, Arensky's Third Suite (Op. 33), and the 'Tannhäuser' Overture. By invitation Mr. Dan Godfrey, of Bournemouth, conducted part of the concert, and was cordially received. Mr. Halford conducted a magnificent performance of the Serenade for Strings. At the third concert, on December 6, there were two novelties. The first was an Overture, 'In Memoriam,' by Mr. Halford himself. The work is not a dirge, but a kind of musical portrait of a departed friend, and certain themes associated with him are introduced. It is an exceedingly well-written composition, and it should be heard again. The second novelty was the 'Welsh Rhapsody' of Edward German, which, admirably performed under the direction of the composer, met with unequalled success. Beethoven's 'Eroica' Symphony completed the scheme. Mrs. Henry J. Wood was the vocalist, accompaniments by Mr. Henry J. Wood. The fourth concert was notable by reason of the appearance of Dr. Richard Strauss as conductor, on December 20, the programme being devoted to his compositions. These included the tone-poems 'Don Juan,' 'Tod und Verklärung,' and 'Ein Heldenleben': the performance of each, directed by the composer, brought out all their special points, and our local orchestra achieved triumph after triumph. Strauss's Violin Concerto (Op. 8), with Mr. Max Mossel as soloist, made a

great impression. Dr. Strauss had a reception of the most enthusiastic description, and the performance of every number evoked the heartiest applause.

The Amateur Orchestral Society, conducted by Mr. Granville Bantock, gave a Berlioz concert to the members of the Midland Institute on December 12. The 'Symphonie Fantastique' was then heard for the first time in Birmingham, and the performance, if not great, was highly creditable to the Society. Other pieces were the 'Carnaval Romain' Overture, the Trio for two Flutes and Harp, from 'L'Enfance du Christ,' and the song 'Vilanelle' ('Nuits d'été'), sung by Miss Estelle Lermitt.

Bare mention must suffice of the Saturday evening concerts. On November 26 the Choral Union gave Facer's music to the dramatized version of 'Ben Hur'; on December 10 the Choral and Orchestral Association very creditably performed Mendelssohn's 'Elijah.' Mr. Joseph H. Adams conducting; and the next Saturday the Midland Musical Society (conductor, Mr. A. J. Cotton) performed Haydn's 'Creation,' Parts I. and II., and Mendelssohn's 'Lauda Sion,' while a new Society, the Summerfield Choral Society (conductor, Mr. T. Johnson), gave their first concert, performing Sterndale Bennett's 'May Queen' in creditable style. The same night the School of Music at the Midland Institute held their terminal choral concert.

Mr. Max Mossel has continued his drawing-room concerts with their customary success; and we have had visits from the Glasgow Select Choir and Florizel von Reuter, while Madame Marie Fromm, at her chamber concert on December 8, introduced to an English audience Herr Richard Sahla, a Leipzig violinist.

The Choir of Music, so munificently founded at the University of Birmingham by Mr. Richard Peyton, is referred to in another column.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance at the Young Men's Christian Association Hall on November 28, when the nineteenth annual concert of the Totterdown Baptist Choir was held, under the direction of Mr. H. J. Pollard. Some glees were admirably rendered, among the compositions being 'A Shepherd in a glade,' by Mr. Cyril B. Rootham, which obtained THE MUSICAL TIMES prize last year. The merits of the piece were recognized in a hearty manner, and the success of the first public rendering of the part-song afforded gratification to the composer's father, Mr. D. W. Rootham (conductor of the Bristol Madrigal Society), who was present. Songs by Miss Louie Strange, Miss Ada Bennett, and Mr. F. M. Pyle added to the enjoyment of the evening. Mr. Ivor Fox accompanied.

The Bristol North Choral Society gave a concert at the Victoria Rooms on December 3, when Mendelssohn's 'Hymn of Praise' and a miscellaneous selection were rendered by a choir and band of 300. The soloists were Miss Perceval Allen, Miss Eveline Gerrish, and Mr. William Fell. Mr. C. W. Stear was at the organ, Mr. F. S. Gardner led the orchestra, and Mr. James Bending (organist of St. Paul's Church) conducted.

The first of a series of four symphony concerts organized by Mr. Max Heymann was given at the Victoria Rooms on December 6. With several Bristol players, the Bath Pump-room band effectively rendered some familiar works, the chief attraction being Beethoven's Violin Concerto, the soloist being the eminent artist Herr Fritz Kreisler.

Bristol Eolian Male Choir gave their annual concert on December 7, at the Young Men's Christian Association Hall, St. James's Square. Under the direction of Mr. G. Simpson a number of glees were artistically interpreted, and songs were contributed by Miss Amy Perry and Miss Clara Aldersley.

The St. John's Choral Society gave a performance of Haydn's Mass in B flat at the church of St. John the Evangelist on December 7, accompanied by a band of 40 performers, Mr. Harold Bernard being the leader. Mr. W. A. Lamb (the organist of St. Thomas's Church) played the gallery organ, and Mr. A. E. Oaten (organist of St. Katherine's Church) played the chancel organ. Mr. A. E. Hill

directed the performance, which was of a highly creditable nature. The vocalists, to whom the quartets in the Mass were entrusted, were Miss Edith Sinnott, Mrs. Bernard, Miss Mabel Cole, Mr. E. Redwood, Mr. C. Venn, and Mr. Stanley Hill.

At the Knightstone Pavilion, Weston-super-Mare, on December 8, the Philharmonic Society gave a good performance of Mendelssohn's 'St. Paul.' The choir numbered 200 voices, and an efficient orchestra, comprising several Bristol players, and led by Mr. F. S. Gardner, co-operated. The principal vocalists were Miss Leonora Sparkes, Mrs. F. Passmore (Exeter), Mr. Dean Trotter (of Exeter Cathedral), and Mr. Charles Tree. The performance was conducted by Mr. Edward Cook.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave their first concert for the season on November 23, at which the chief feature was Beethoven's 'Pastoral' Symphony, performed for the first time by the Society. The programme also included Saint-Saëns's Violoncello Concerto (the solo beautifully played by Mr. Clyde Twelvetees), Mendelssohn's 'Ruy Blas' Overture, and the 'Traum-Pantomime' from Humperdinck's 'Hänsel and Gretel.'

The 'Orpheus' Choral Society gave their first concert on December 6, when Dr. Culwick conducted his admirable choir. The programme included the madrigals 'O sleep, fond fancy' (Benet) and 'O that the learned poets' (Orlando Gibbons), two Irish airs arranged as part-songs by Stanford and Jozé, and a new part-song, 'Christmas Bells,' composed by Dr. Culwick. The soloists were Mrs. Riddall and Mrs. A. McC. Stewart (Alex. Elsnor); and Mr. Joshua Watson played some violin solos.

On December 16, at the Rotunda, Messrs. Varian's Feis Ceoil Prize Choir, under the baton of Mr. Robert O'Dwyer, gave a performance of Rossini's 'Stabat Mater' and part of Haydn's 'Creation.' The chorus and band together numbered 140. The solos were sung by local artists. Messrs. Varian are brush-makers, and the choir is composed entirely of their employees.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Professor Niecks earned the gratitude of music-lovers by giving them the opportunity, at the first and second concerts of his University series on December 1 and 8, of hearing Frederick Lamond in ten of Beethoven's Pianoforte Sonatas, ranging from Op. 2 to Op. 111. The gifted Scottish pianist has qualities, intellectual and physical, which eminently fit him for such a gigantic task, and his performance gave the greatest delight to an enthusiastic audience, composed largely of musicians.

Mr. Gustav Nielsen's second chamber concert on December 8 was of equal interest to the one that preceded it. Its chief features were Grieg's Sonata for Pianoforte and Violin (Op. 43) and Reinecke's Pianoforte Trio (Op. 32), in which Mr. Nielsen had the able assistance of Messrs. Winram and Hochstein. Miss Maie Thorn was a very successful vocalist.

Mr. Kirkhope's choir performed in the Central Hall on December 14 Barnby's 'The Lord is King,' Gounod's 'Gallia,' and Parry's 'Blest pair of sirens.' The singing of this fine choir was not only quite up to its best standard, but it was characterized by excellence of tone, expression, and intelligence. The soloists were Miss Pillans, Mrs. Christie, and Mr. John Burnett.

On November 21 the Amateur Orchestral Society opened its thirty-third season. The programme was well selected and excellently performed under the conductorship of Mr. T. H. Collinson, the chief items being Haydn's Fourth Symphony of the Salomon set, the 'Preciosa' and 'William Tell' Overtures, and the 'Festmarch' of Richard Strauss. Miss Ethel Richardson gave much pleasure in her songs.

Mr. Denhof's second concert introduced Signor Sarasate and Dr. Lieberhammer, and it may well be believed that the

conjunction of three such artists resulted in a performance of great artistic value.

The orchestral concerts of Messrs. Paterson and Sons, which commenced on November 28, demonstrated the fact that in tone, flexibility of execution, and in intelligent and artistic obedience to the conductor's wishes the Scottish Orchestra of this season is quite equal to the best of its predecessors. Beethoven's Fourth Symphony and Elgar's Overture 'In the South' made the greatest demands upon the resources of the players and received superb readings. Dr. Cowen had quite an ovation from the audience on making his reappearance at the conductor's desk. Herr Fritz Kreisler played magnificently in D'Erlanger's Violin Concerto.

At the second concert, on December 5, the Choral Union, conducted by Mr. Collinson, was in happy conjunction with the orchestra, the works performed being Parry's 'Voces Clamantium' and Haydn's 'Creation.' The general opinion seemed to be that the Society in its long history had never appeared to greater advantage than on this occasion.

The third concert brought the 'Hafner Serenade' of Mozart (in which Mr. Henri Verbrugghen gave a masterly rendering of the solo violin part), the C minor Pianoforte Concerto of Beethoven (soloist, M. Pugno), and two charming dances by Dr. Cowen.

A concert of Richard Strauss's music was given by our local soprano, Miss May Gibb, on December 17, in the Music Hall, and with rare enterprise she had secured the co-operation of Dr. Strauss himself, in conjunction with Messrs. Johann Kruse and Ossian Fohstomm. The programme consisted of twelve songs and two sonatas—one for pianoforte and violin and one for pianoforte and violoncello.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Herr Kreisler made a distinguished appearance at the third classical concert on November 29, playing several solos and bringing to a first hearing in Glasgow F. d'Erlanger's Violin Concerto in D minor. The Choral Union's performance of 'Elijah' on December 6 was quite up to the standard they set in their recent production of 'The Apostles.' In Mendelssohn's music the members were quite at home, and an inspiring performance was the result. The solo music was sung by Miss Agnes Nicholls, Miss Ada Crossley, Messrs. Webster Millar and Charles Tree, and the Scottish Orchestra, with Mr. Thomas Berry's experienced aid at the organ, played the accompaniments. Mr. Bradley, as usual, conducted.

The appearance of the eminent French pianist, M. Raoul Pugno, proved a great attraction at the fifth classical concert on December 13. The chief item on the programme was Beethoven's Pianoforte Concerto in C minor, of which M. Pugno gave a beautiful, albeit less strenuous, and therefore more welcome reading than we are accustomed to hear. Mozart's Serenade in D ('Hafner') proved an interesting novelty, and a selection from Dr. Cowen's Suite 'In Fairyland' was well received.

Under Mr. W. J. Clapperton's direction, Clydebank Choral Union sang Macfarren's seldom-heard 'May Day' on November 30, and under the same conductor the Vale of Leven Choral Union essayed Gade's 'Erl King's Daughter' on December 8. Dumbarton Choral Union, conducted by Mr. Edwin Owston, performed, on December 14, Mendelssohn's 'St. Paul.' This recently-formed choir continues to show praiseworthy enthusiasm, although one would like to suggest that their energies should be occasionally expended on choral works other than the better-known masterpieces.

Associated with the Scottish Orchestra the Pollokshields Philharmonic Society, under Mr. John Cullen, performed Sullivan's 'Golden Legend' and Gounod's 'Out of darkness' on December 15. The choir sang with good tone and with no lack of intelligence, and any little shortcomings may be accounted for by the insufficiency of rehearsals with the band. As Lucifer Mr. Charles Tree was excellent both dramatically and vocally, and the other soloists—Miss Evangeline Florence, Miss Mabel Braine, and Mr. Gregory Hast—performed their parts acceptably.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

On December 8 the Stroud Choral and Orchestral Societies, under the skilful and energetic guidance of Mr. J. Edis Tidnam, gave a most successful concert, when the Subscription Rooms were crowded. Though the Societies have only recently come into existence their progress has been most marked. For the first concert Mendelssohn's 'Hymn of Praise' was selected, the soloists being Miss Perceval Allen and Mr. Furness Williams, Miss Edith Leech (a pupil of Mr. Tidnam) creditably singing the second soprano part in the duet. The choruses were sung with spirit, and the work of the orchestra was good. The second part of the programme included Faning's part-song, 'The Miller's Wooing.' The Societies are evidently firmly established in the district, and the season has opened well.

Last year the Tewkesbury Philharmonic Society (conductor, Mr. George Watson) had to abandon their annual concert, but the series was resumed on December 13, when a capital performance of Smart's 'Bride of Dunkerron' and Gade's 'Spring Message' was given. The results showed that Mr. Watson is an excellent choir-trainer; and the solos were well sung by Mr. A. Sly, of Gloucester, Mr. Eynon Morgan, of Gloucester Cathedral choir, and Mr. Graham Smart, lay clerk at Westminster Abbey. Miss A. Watson and Mr. A. W. Vine, organist of Tewkesbury Abbey, and Mr. H. Dutton were at the pianoforte and harmonium respectively.

Mr. A. H. Gibbons, in addition to his duties as organist of the beautiful parish church of Cirencester and conductor of the Cirencester Choral Society, was responsible for a good rendering of Spohr's 'The Last Judgment' at the church on December 13. His capital choir was augmented for the occasion, and in addition to the organ there was a small band. The soloists were Masters Snelling and Marchant, of the London College for Choristers, and Messrs. H. and G. Stubbs, of St. Paul's Cathedral.

One of the best concerts in the long history of the Gloucester Choral Society was given in the Shire Hall on December 9, when everything was highly satisfactory except the attendance, which is the more to be regretted considering the extent to which the Society is drawn upon for the Three Choirs Festivals, and the free recitals of sacred music given fortnightly in the nave of the Cathedral. The performance of Sullivan's 'Golden Legend' by chorus, band and soloists, left little to be desired, and Mr. A. Herbert Brewer is to be congratulated upon the result. Miss Gleeson-White, Miss Jessie King, Mr. W. Hyde, and Mr. Dalton Baker were an admirable quartet. Mr. W. H. Reed led an efficient band, which also played Glinka's 'Komarinskaja.' The small part of the Forester in the 'Legend' was effectively sung by Mr. Fred. White, one of the honorary secretaries.

Mr. Samuel Aitken, who acted as adjudicator in a recent choir competition promoted by the Sunday School Union, delivered an address on Music at the Prize Distribution in the Shire Hall, on December 12, when he dwelt upon the part played by music in religious services, and strongly advocated the adoption of mixed choirs on musical grounds. He also referred to simple compositions, written by Mr. C. Lee-Williams, as accompaniments to well-known hymns and verses, the words being given as a recitation. Three of these were given (Miss Hadwen reciting and Mr. Aitken accompanying), and were greatly appreciated by a large audience.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the Orchestral Society on November 26 Berlioz's 'King Lear' Overture was played with splendid animation; Brahms's Symphony in D was rendered in a manner above reproach, and César Franck's Symphonic Poem 'Redemption' was performed for the first time in Liverpool. Mr. Granville Bantock conducted, and Dr. Lierhammer was the vocalist. The same Society gave another concert on December 10, when Rubinstein's 'Don Quixote' was performed 'for the first time in Liverpool.' Mr. Frederic Austin was the vocalist.

The Fourth Concert of the Philharmonic Society was the first of two special concerts, Dr. Cowen's forces playing Tchaikovsky's Symphony in E minor, and Elgar's Overture

'In the South.' Signor Busoni achieved signal success in his playing of Beethoven's Pianoforte Concerto in E flat at the fifth concert of the premier Society on December 6, when Mr. Edward German's 'Rhapsody on March Themes' was performed.

In the Hardman Street Rooms on December 15 the Goossens Choir, an admirable male-voice organization, gave a concert, when the singers again revealed that roundness of intonation and precision always noticeable in those trained by Mr. Goossens.

Mr. Fred H. Burstall repeated his comprehensive lecture in the Picton Hall, on December 15, on 'Oratorios, Ancient and Modern,' when Miss Annie Nelson sang illustrative solos very tastefully.

A visit on December 1 from the Glasgow Select Choir, directed by Mr. J. Millar-Craig, filled the Philharmonic Hall. Mr. Anderson Nicol's tenor voice was heard to much advantage. The Mount Pleasant Choral Society, aided by Miss Violet Whitelaw, Miss Kerr, Mr. J. C. Greenlees, and Mr. Alec Kerr gave a successful concert on December 16. Mr. Schiever's concert, specially arranged for Beethoven's birthday anniversary (December 17), and consisting entirely of that master's music, is, like all Mr. Schiever's concerts, worthy of more than passing notice. Mr. Frederic Austin sang the song-cycle 'An die ferne Geliebte,' and the songs 'The Soldier,' 'Faithful Johnnie,' and 'Bonnie Laddie.' The Schiever Quartet played Op. 18 (No. 5) in A, Op. 95 in F minor, and Op. 13 in B flat.

I learn that the Southport Musical Festival Association has been reconstituted on a permanent basis, the Hon. Secretaries of the new body being Messrs. E. H. Andrews and T. Morris, junr. The recent performance of the 'Dream of Gerontius,' dealt with in THE MUSICAL TIMES, was as great a success financially as it was artistically.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

We are in the midst of our Musical Carnival; and, for the moment, the growing developments of suburban life do not seem to have much discounting effect upon the patronage of it. There are no new ventures to announce, unless the erection of district theatres and halls, increasing the facilities for the performance of opera and of musical comedies at cheap rates, be regarded as such. M. Busoni was at the Hallé concerts on November 24, playing Henselt's Concerto with wonderful masterfulness, and Cowen's 'Indienne' Rhapsody was in the programme. At the following concert, Brahms's Alto Rhapsody (soloist, Miss Muriel Foster) was introduced into the midst of much interesting older-world music, which included Bach's unaccompanied motet, 'Sing unto the Lord,' for double chorus. The talented choir found their way bravely and safely to the end, with only a slight drop in the pitch. At the concert on December 8 Mr. Edward Isaacs, a young Manchester artist, entered upon what it is hoped will be a successful career as a pianoforte virtuoso. Mr. Isaacs is a pupil of Lady Hallé's sister, Miss Olga Neruda, and he has studied for some years at our Royal Manchester College of Music. He played Beethoven's First Concerto with much technical success, and had an extremely encouraging reception. At the next concert, on December 15, another promising Lancashire-born young student made his diploma appearance, though he had been heard just previously in the Metropolis. Mr. Arthur Catterall has studied exclusively at the Manchester College—at first under Mr. Willy Hess, but later and chiefly under Dr. Brodsky, the Principal. It was a Tchaikovsky night, and young Catterall played the sad-fated composer's brilliant Violin Concerto in D. He was eminently successful. His technique is good, his style is sympathetic, his impulses are sane, and his musical appreciation seems genuine. Owing to the indisposition of Signor Risegari, Dr. Brodsky is temporarily leading the orchestra; and it was a gracious sight for the audience when, at the close of the performance of the Concerto, master and pupil shook hands.

At the Gentlemen's Concerts Mr. Santley sang on November 28. He husbanded his powers in his earlier efforts; but upon reaching the fine dramatic vocal exercise, 'Agitato da smania funesta,' from Paer's long-forgotten 'I Fuorusciti,' he fairly startled as well as delighted the audience. The programme included Mendelssohn's

'Reformation' Symphony, and Bizet's naïve Suite, 'Jeux d'Enfants.' The composer of 'Carmen' could scarcely unbend sufficiently for his juvenile task; but Dr. Richter drew interest from each of the five movements—Trumpet and Drum, The Doll, The Top, Husband and Wife, and The Ball. The programme of the Brodsky Quartet Concert on November 30 consisted of String Quartets by Dittersdorf and Schubert (that in G major, Op. 161), and Schumann's Pianoforte Quintet in E flat. Dittersdorf showed himself more guileless even than his guide, philosopher, and friend, Haydn. The Quartet is little more than a suite for violin, with string accompaniments, and Dr. Brodsky accordingly asserted himself with delightful effect. Miss Fanny Davies joined the artists in the representative Schumann Quintet, and showed once again her instinctive gifts as a player in concerted music. Mr. Spelman is to be specially commended for his beautiful tone in connection with the important viola part.

Mr. Brand Lane works hard and successfully with his series of popular Subscription Concerts. On December 17 Mr. Lane gave his annual performance of the 'Messiah.' The soloists were Madame Albani, Miss Ada Crossley, Mr. Lloyd Chandos, and Mr. Andrew Black. The choir of Mr. Lane's Philharmonic Society sang, as usual, with fine enthusiasm and effect. A performance of the oratorio was proceeding at the same time at Mr. A. J. Cross's Concerts. If the number of performances of the great Christmas Oratorio taking place in the north could be known, the figures would surprise those dwellers in the south who are unacquainted with our Lancashire choral zeal.

At the second Harrison Concert Miss Marie Hall produced a great impression by her brilliant execution in the playing of Paganini's Concerto in D. The Ladies' Concerts, held in the afternoons, fortnightly, though introducing many artists, seldom meet with a disappointment; but during the month Miss Susan Strong has failed the concerts on one occasion, and Madame Von Dulong on another. Miss Ella Spravka, Miss Gleeson-White, Mr. Von Dulong, Mr. Ernesto Consolo, and Mr. F. Bonavia—a well-known local violinist, a member of the Hallé Orchestra—sufficed, however, to invest the concerts with artistic interest.

The Vocal Society (conductor, Dr. Henry Watson) gave the second concert of their thirty-eighth season on December 14. There was no work in the programme of more extended character than Mendelssohn's 'Festgesang'; but the solo singing of some of the members of the choir betrayed the secret of the merit of the concerted singing. Our principal amateur orchestral organization, the Beethoven Society, gallantly attacked Mendelssohn's 'Italian' Symphony at their last concert on December 6. Dr. Henry Watson, on December 2, gave a most interesting lecture at the Manchester University, of which he holds a lectureship. His subject was 'The Early English Viols.' Miss Hélène Dolmetsch, on the viol da gamba, took a prominent share in providing the musical illustrations. Mr. R. H. Wilson, the Hallé chor-master, gave, on December 14, the last of his four lectures on 'The History of the Oratorio.' It contained an earnest appreciation of Sir Edward Elgar's work in this great province of music.

We understand that Mr. Rawdon Briggs will take the leadership of the Hallé Orchestra, of which, as well as of the Brodsky Quartet, he has for a long time been a member. The final preparations are in progress for the twentieth annual conference of The Incorporated Society of Musicians, to be held here from the 2nd to the 7th of January, inclusive. The untimely death of Mr. Arthur Johnstone, the able music critic of the *Manchester Guardian*, is the source of deep and widespread regret. Reference is made to this sad event on page 23.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two of the most notable concerts of the season have been due to the energy of the Newcastle and Gateshead Choral Union. The first was a visit from the London Symphony Orchestra, when a fine programme, which included Beethoven's 'Leonora No. 3' Overture, Mozart's G minor Symphony, and Strauss's 'Death and Transfiguration,' was played to perfection. The second was the first performance in the district of Elgar's 'Apostles.' The choir sang with

their accustomed certainty and excellent tone, and to the Hallé Orchestra were entrusted the all-important orchestral accompaniments. The soloists, all good, were Miss Agnes Nichols, Miss Muriel Foster, Messrs. Andrew Black, Robert Burnett, H. Lane Wilson, and William Green. Mr. J. M. Preston conducted with his usual thoroughness.

The Newcastle Philharmonic Society (conductor, Mr. George Dodds) gave a creditable performance of Smart's 'Bride of Dunkerron' on December 8, and the Newcastle Amateur Vocal Society (Mr. J. Jeffries) of Mendelssohn's 'Elijah' on December 15.

Vigorous renderings of Handel's 'Judas Maccabæus' and 'Jephtha' were given by the Newcastle Postal Telegraph (Mr. J. Hutchinson) and Gateshead Vocal (Mr. G. Robinson) Societies respectively, but both choirs have much to achieve yet in the direction of soft singing.

The Bishop Auckland Musical Union performed Berlioz's 'Faust' on December 7, and the Middlesbrough Musical Union 'St. Paul' on December 14, both conducted by Mr. N. Kilburn.

The Stockton Choral and Orchestral Society, under the direction of Mr. Arthur Wilson, showed excellent work in performances (on December 8) of 'Summer' and 'Autumn,' from Haydn's 'Seasons,' Rossini's 'Stabat Mater,' and Mozart's G minor Symphony; and on December 15 the Darlington Society, of similar constitution, gave a concert, at which glees were sung by the choir, and Handel's String Concerto in B minor and Gade's 'Noveletten' were well played by the orchestra. Mr. T. Henderson conducted.

An interesting event in the history of the Newcastle Chamber Music Society was the visit of Dr. Richard Strauss on December 16, when the programme was devoted entirely to his works. Mr. Max Mossel joined the composer in his Violin Sonata, and Messrs. Heinrich Suck and Johan Hock participated in the Pianoforte Quintet in C minor (Op. 13). Mr. John Harrison sang five of Strauss's songs very beautifully.

A number of concerts can only be tabulated:—Dunston Choral Society (first performance here of Parry's 'War and Peace,' with, unfortunately, only pianoforte accompaniment), and Newcastle Co-operative Choral Society, Gade's 'Crusaders,' both concerts conducted by Mr. W. Maddock. Durham Musical Society (conductor, Mr. W. Ellis), Handel's 'Acis and Galatea'; Spennymoor Musical Society (Rev. Canon Hughes, conductor), Spohr's 'Last Judgment' and Mendelssohn's '42nd Psalm'; Jarrow Philharmonic Society (conductor, Mr. Geo. Dodds), Lloyd's 'Hero and Leander' and Macfarren's 'May Day'; Tynemouth Amateur Vocal Society (conductor, Mr. M. Fairs), Bridge's 'Inchcape Rock' and Hiller's 'Song of Victory'; and Willington Choral Society (conductor, Rev. G. W. Anson Firth), Mendelssohn's 'Walpurgis Night.'

Miss Emmie Ogden, a local young lady, gave a successful pianoforte recital on December 1, and proved herself to be a fluent and brilliant performer.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the season given by the Norwich Philharmonic Society (conductor, Dr. F. Bates) took place in St. Andrew's Hall on December 15, when M. Jean Gérardy was the great attraction, it being his first appearance in Norwich. The programme included Haydn's Violoncello Concerto in D, and solos for the violoncello by Bach, Saint-Saëns, Schubert, and Popper, delightfully played by M. Jean Gérardy. Miss Teresa Del Riego was the vocalist. The band, principally composed of local players, played Schubert's 'Rosamunde' Overture and Mendelssohn's 'Italian' Symphony.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first of the Nottingham Orchestral Concerts took place on December 1. The programme opened with Arthur Hervey's Overture 'Youth,'—a new work here and one which we would gladly welcome again—Stanford's 'Irish' Symphony was also a novelty. The remainder of the programme was entirely Wagnerian. Mr. Frederic Austin

sang 'Pipes of Pan' (Elgar), 'Was duftet' and 'Star of Eve,' for each of which he received quite an ovation. Mr. Allen Gill conducted and Mr. Lyell-Taylor led the orchestra. The attendance at Miss Cantelo's first chamber concert on December 8 gave evidence of the increased interest in chamber music. Dvorák's Quintet was superbly rendered by the Kruse Quartet, with Miss Cantelo at the pianoforte. A fine performance of Beethoven's Sonata (Op. 31, No. 3) was given by Miss Cantelo, and Mr. Kruse played 'Garten Melodie' (Schumann-Rudorff) and 'Hungarian Dance' (Joachim-Brahms). A very brilliant performance of Schumann's String Quartet in A major concluded this enjoyable concert.

The Leicester Philharmonic Society gave their first performance on December 8, when the programme was confined to Wagnerian selections. Madame Clementine de Vere, Mr. Ffrangcon-Davies, and Mr. Harold Wilde were the soloists, and Mr. H. B. Ellis conducted. Cowen's 'Rose Maiden' was performed by the Melton Mowbray Choral Society on December 8. The soloists were Miss Christine Warner, Miss Dora Hunt, Mr. Ripley Evans, and Mr. Sidney Stoddard.

Nottingham is very proud of its Police Band, and it would be invidious not to mention the very bright and cheerful performance which these musical guardians of the peace and property gave on December 8, when their musical abilities were not found lacking in Tchaikovsky's '1812,' the 'Tannhäuser' Overture and the 'Rakoczy' March. Solos were rendered by Miss Gwladys Roberts and Mr. Charles Saunders, and among others a song by the Chief Constable, Mr. P. S. Clay. Mr. G. Essex was the accompanist.

The West Bridgford Choral Society opened their season on December 16 with a very bright performance of Sullivan's 'Martyr of Antioch.' The choruses went well, and Madame Norledge, Madame Ethel Elgar, Mr. Heather, Mr. Charles Keywood, and Mr. Harry Reynolds were responsible for the solos. Mr. J. B. Lyddon conducted.

On December 20 Mr. Harold Henry's Orchestral Society opened their thirteenth season. The programme contained 'Gipsy Suite' (German), Overture 'Der Freischütz' (Weber), and Spanish Dances (Moszkowski). Mr. Sydney T. Sadler conducted.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

We have had a good deal of music in Oxford this term. On November 3, in the Town Hall, and under the auspices of the Musical Club, the Bach Choir, supported by the Oxford Orchestra, gave an excellent rendering of Brahms's truly beautiful 'Song of Destiny.' The other part of the programme was purely orchestral and consisted of Bach's Overture in B minor for strings and flute, Mr. Fransella playing the solo part; next came Beethoven's ever-welcome Violin Concerto in D major, Miss Maud MacCarthy being the soloist; and lastly, Mozart's great Symphony in C ('Jupiter,' co-called). It was a capital concert from first to last, and was most ably conducted throughout by Dr. H. P. Allen.

On the following day, in the Assembly Room of the Town Hall, two most enjoyable performances of ancient music were given by Miss Taphouse, assisted by the Misses Chaplin (violins), Miss Leila Bull (oboe), and Mr. R. Maitland (tenor vocalist). The harpsichord used was one manufactured by Burkart Shudi and Broadwood, dated 1781. The instrument contained five stops, one composition pedal, a Venetian swell, and two keyboards. The spinet, by Harrison, was made in 1749, while the clavichord, by Hass, of Hamburg, bears the date 1743. The concert opened with Bach's Prelude and Fugue in E (from Book II. of the '48'), delightfully played by Miss Taphouse on the clavichord. She also performed on the spinet a gigue by Dr. Arne. We should indeed like to have included the whole of this choice programme, but must content ourselves with saying that Purcell's 'Golden Sonata' was excellently rendered on the harpsichord, the two violins and violoncello lending assistance. We fervently hope Miss Taphouse will let us hear more of these beautiful old instruments and their truly lovely music on future occasions.

On November 7 Mr. Gervase Elwes, Miss Ada Thomas, and Miss Edith Clegg gave an excellent concert in the

Assembly Room of the Town Hall; and on November 16, in the Sheldonian Theatre, the Professor of Music, Sir Hubert Parry, discoursed on 'National Tastes and their Influence' before a numerous audience. The lecture, which proved to be most attractive, was vocally illustrated by Miss N. Hawker and Mr. F. Johnson, of the Royal College of Music, both of whom sang excellently.

In the Town Hall, on December 1, under the conductorship of Mr. H. B. Wilsdon, the Oxford Vocal Society gave Sullivan's 'Golden Legend' and the first two scenes from Coleridge-Taylor's 'Hiawatha.' The band was not above reproach; but we must award unstinted praise to the choir, warming as they did at once to their work, and singing moreover with the best spirit of enthusiasm.

On December 6, in the Town Hall, under the auspices of the Musical Club, Mr. Leonard Borwick, Mr. Maurice Sons (violin), and Mr. Gérardy (violoncello) gave an excellent chamber concert, and the Balliol Sunday Evening Concerts have been continued as usual during the term, under the able direction of Dr. Walker.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Amateur Musical Society, with a largely increased honorary and active membership, performed Brahms's 'Requiem' in the Albert Hall on December 19. The appointment, as joint conductors, of Mr. Henry J. Wood and Mr. J. A. Rodgers, in succession to Mr. Schöllhammer (retired), has produced happy results, and the concert directed by Mr. Wood was completely successful. In the 'Requiem' the chorus won a veritable triumph, singing the work not only with precision, beauty and fullness of tone, and a sensitive expressiveness, but also with a deep artistic realization of the significance and inwardness of the music and text. At the close Mr. Wood and the chorus-master were warmly recalled. Mrs. Henry J. Wood and Mr. Frederic Austin were the soloists. The second part of the programme was mainly instrumental. Of the fine band of over sixty players, five-sixths represented local talent, and under the magical sway of Mr. Wood they covered themselves with credit.

The month of December was an exceptionally busy one. The subscription system, by which most of the local musical societies exist, and the exigencies of rehearsals, throw most of the concerts into that month and the month of March.

The Heeley Musical Union, which is doing laudable work under Mr. M. Tomlinson, gave a well-prepared performance of 'St. Paul.' In the same musical suburb, the concerts of the Heeley Wesley Choral Society (with A. R. Gaul's 'Ruth' and Mendelssohn's 'Lauda Sion,' under Mr. R. M. Bullmore) and the Heeley Orchestral Society (in an interesting programme directed by Mr. A. Bagshaw) were well patronized and musically successful. The Brincliffe Orchestral Society mustered eighty strong in the Albert Hall on December 12 to meet Mr. Edward German, who conducted his 'Hamlet' tone-poem, 'Welsh Rhapsody,' and 'Nell Gwyn' Dances. Mr. J. H. Parkes had rehearsed his force diligently, and the amateurs played very well. The Sheffield Amateur Instrumental Society, not to be outdone in the friendly rivalry, entered the lists with Schumann's 'B flat Symphony,' Wagner's 'Flying Dutchman' Overture, and other pieces, performed under Mr. H. Dean's direction.

The launching of a new South Yorkshire Musical Society—the Wombwell and District Choral Union—was attended with complete success. Dr. Cowen's 'Rose Maiden' was capably sung under Mr. G. M. Coates, band and chorus numbering nearly 200. At Chesterfield an attempt to extend the scope of the Harmonic Society took the form of an 'Elijah' performance, with creditable results to the members and Mr. G. A. Seed, conductor. The Norton Lees Choral Society's enterprise in essaying Elgar's 'King Olaf' was justified by the gratifying choral success won by Mr. Horace Reynolds's forces. The Barnsley St. Cecilia Society gave a successful concert under Dr. Coward, with Coleridge-Taylor's 'Meg Blane' (Madame Marie Brema in the title part) as the chief attraction. The Wirksworth Choral Society sang Elgar's 'The Banner of St. George' in the Town Hall, Mr. Carl Ashover conducting a successful performance.

MUSIC IN THE SOUTH-WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

THE THREE TOWNS.

The new series of concerts authorized by the Corporation of Plymouth was inaugurated on the first Saturday in October with gratifying success. Continuing weekly, these concerts have been largely attended. A conspicuous occasion was the first appearance for this season of the Guildhall Choir on the last Saturday in November. This choir, under the direction of the Borough organist Mr. H. Moreton, has attained a prominence in point of numbers and excellence which is acknowledged throughout the district. The work performed was the 'Hiawatha' trilogy, with Miss Euneta Truscott, Mr. Will Foster, and Mr. Charles Knowles as principals. The rich and cultured tone-quality of the chorus was excellent. The band consisted of local musicians.

Dr. Weekes's Choral and Orchestral Societies did not make an appearance in the concert-room last season, and therefore they were prepared to lead off early this winter (October 26) with a very enjoyable rendering of 'Elijah,' with Miss Caroline Hatchard, Miss Gwladys Roberts, Messrs. Albert Collings and Andrew Black in the solo parts. The chorus, by the degree of excellence attained, proved that a season's rest had not impaired their vigour. Dr. S. Weekes conducted.

Mr. Frank Winterbottom has given two of his eleventh series of Symphony Concerts at Stonehouse (November 8 and December 13), at which Mozart's C major and Tchaikovsky's Fifth Symphony (the latter for the first time in the Three Towns) were performed.

It is gratifying to record that the local musicians of Plymouth are cultivating high-class chamber music and that their efforts are meeting with success. Miss C. H. Robinson was this season, as usual, first on the scene, and on October 6 gave her annual chamber concert in Plymouth. The chief novelty, to the majority of the audience, was Dvorák's Piano-forte Quartet (Op. 87), in which the concert-giver (at the piano-forte) was associated with Mr. Spencer Dyke, Mr. Reginald Ball, and Mr. C. G. Pike. Miss Minnie Pearce was the vocalist.

On October 27, at the first of the enjoyable concerts given by the Misses Smith, Brahms's Fourth Trio, in C minor, was given an interesting and faithful interpretation which proved the three sisters to be artists of uncommon attainments. At the second concert on December 1, the Second Quartet in A (Op. 26) was played, Mr. Reginald Ball taking the viola part. A Suite (Op. 16) of Saint-Saëns's was also included in the programme. The vocalists for the two concerts were Miss Marion Battishill and Mr. Will Foster.

VARIOUS CITIES AND TOWNS.

'Elijah' was performed by the Exeter Oratorio Society, under Dr. H. J. Edwards's direction, on November 29, the chief features of the chorus singing being refinement of tone and expression. Miss Euneta Truscott, Miss Jessie King, Mr. Dean Trotter, and Mr. S. J. Bishop were the principals.

The Philharmonic Societies of Falmouth and Truro combined their respective forces with very excellent results, not only in volume of tone, but in giving a performance of general merit. The programme of the concert given in each town—Falmouth on December 5, Truro on December 6—included Dr. C. H. Lloyd's 'Hero and Leander,' in which the chorus were associated with Miss Maggie Purvis and Mr. Dan Price.

On November 23 the Torquay Musical Association (band and chorus of 130 performers, ably conducted by Mr. T. Henry Webb) performed Stanford's 'The Battle of the Baltic,' a selection from Mendelssohn's 'Midsummer Night's Dream' music, Cherubini's 'Anacreon,' and Sterndale Bennett's 'Parisina' Overtures. Madame Alice Gomez was the solo vocalist, and Mr. C. Pike played some violoncello solos. The choir sang Pearsall's part-song 'When Allan-a-dale,' and the 'Forester's Song' of Schumann, for male voices with accompaniment of four horns and trombone.

Helston Choral Society performed the 'Creation' on November 29. The conductor, Mr. E. Quintrell, and his colleagues scoring a distinct success, with Madame Mary Poole, Mr. J. C. Truscott and Mr. A. E. Old as soloists.

The foregoing record indicates considerable musical activity in the locality.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

YORK.—MR. NOBLE'S 'GLORIA DOMINI.'

This time I must put the City of York in the forefront of my record, since it has distinguished itself by the production of a novelty of considerable interest and importance. This is the cantata, 'Gloria Domini,' which Mr. T. Tertius Noble, organist of York Minster, has written, and which was given on December 13 for the first time by the York Musical Society, of which he is conductor. The work is, in effect, a musical version of the festival of the dedication of Solomon's Temple, told in the stately language of the Old Testament, from which a libretto has been most judiciously compiled by the Dean of Ely. The choral writing is the strong feature of the cantata, and Mr. Noble's facility as a contrapuntist has enabled him to give a most appropriate air of sumptuousness to the psalms of praise supposed to be sung by a thankful people, by means of the melodies which he weaves round his themes. Warmth of melody and brilliance of colour characterize the music, not the least successful portion of which is the 'Solemn Prelude,' meant to suggest the procession of the Ark to its resting-place within the veil. The People's Psalm (Psalm cxxxviii., 1—5) is a particularly stately and effective chorus, and there are also two chorals, Dr. William Hayes's tune 'Hereford' and Croft's 'O God, our help in ages past' being subjected to interesting contrapuntal treatment. There is one solo part, the words of Solomon being given to a baritone soloist—in the present instance Mr. Ffrangcon-Davies. The solo music might be more vocal in its phrasing, but is dignified and solemn in effect. The orchestra is very ably handled, and the whole work gave an impression of thoughtfulness and power. It is dedicated to the Leeds Choral Union and their Secretary, Mr. H. C. Embleton, through whose generosity the free performance of 'The Apostles' in York Cathedral was given last summer. 'Gloria Domini' had the advantage of a very good all-round performance. The chorus showed their interest in the work by singing perhaps better than they have ever done before, and gave another proof of their goodwill in the shape of handsomely bound copies of the score which were formally presented to Mr. Noble and Mr. Ffrangcon-Davies.

LEEDS.

Some exceedingly interesting concerts have been given at Leeds during the past month. On November 23 Dr. Walford Davies's 'Everyman' received the almost unexampled honour of a repetition within a couple of months after its first performance at the Leeds Festival. It lost nothing by repetition, but made an equally deep impression, while the chorus of the Leeds Philharmonic sang admirably, and the performance gained something, as compared with the original one, from the fact that the composer, who again conducted, showed greater control over his forces. The only principal who had taken part in the first performance was Miss Gleeson-White, the others being Mme. Hilda Wilson, Mr. Gregory Hast, and Mr. Herbert Parker. It was followed by Stanford's 'Revenge,' conducted by the composer, and Wagner's 'Kaisermarsch,' with the English version of the choral *coda* that was prepared to celebrate the King's coronation. On November 26 Mr. Fricker's Municipal Orchestra introduced Haydn's beautiful 'Clock' Symphony, and played it with refinement and spirit, as they did Goldmark's brilliant 'Sakuntala' Overture. On November 30 a most interesting series of string quartets was played at the Leeds Bohemian Concert: Mozart in A (the 5th of the set dedicated to Haydn), Tchaikovsky in F, and Brahms in C minor. Though there were some few signs of want of thorough rehearsal, the ensemble was good, especially in view of the fact that one of the quartet—Messrs. Elliott, Moxon, Hatton and Giessing—was a recent recruit.

The Headingley Choral Society is a small body to whose artistic enterprise I have already had reason to refer. On December 6 they undertook a highly interesting revival of Handel's 'Joshua,'—it was said for the first time at Leeds, and certainly the first for many years past. The abbreviated version prepared by Professor Prout was used, and, within the Society's means, a most creditable performance was given under Mr. Percy Richardson's direction. The principals were Miss Swailes, Miss Cover, Mr. Fred Taylor, and Mr. Ward Kemp.

On December 7 the Leeds Choral Union gave a 'Wagner programme,' consisting of the first acts of 'Tannhäuser' and 'Lohengrin,' under Mr. Alfred Benton's successful conductorship. But the interest of the occasion centred in a work by Mr. Josef Holbrooke, which had never before been heard in this country. 'Byron' (Op. 39) is in form like the 'Queen Mab,' given at the recent Leeds Festival. It is essentially an orchestral 'tone-poem,' fashioned practically in sonata form, and extended by a choral *coda*, based on Keats's ode 'To Byron.' The orchestral writing abounds in minute details, many of which are difficult of realization, but the choral writing is smooth and broad, consequently it was heard to the greater advantage, the orchestra of local players finding it difficult, after a single brief rehearsal, to do justice to the intricacies of the score. What the work does undeniably possess is poetry and fancy, but one would like to wait for a more favourable opportunity before attempting to determine its exact worth. It was conducted by Mr. Holbrooke, who met with a reception indicating that he is a favourite with the chorus. At the Municipal Concert on December 10 the feature of the programme consisted of Quintets by Mozart, Beethoven, and Volbach for piano-forte and wind, all three, as it happened, in the key of E flat! They were efficiently played by Messrs. Fricker, Holt, Calvert, Midgley, and Wood. On December 12 the Leeds Musical Union, under the direction of Mr. Bernard Johnson,—who is soon to leave Leeds to become organist of Bridlington Priory Church—gave one of their agreeable concerts of male-voice compositions, a set of five part-songs by Sir Edward Elgar being the most striking feature of the programme.

BRADFORD AND OTHER TOWNS.

Bradford has hardly as yet resumed its wonted activity in music. At the Subscription Concert on December 16 Berlioz's 'Faust' was given under Dr. Cowen's direction, the Hallé Orchestra and Bradford Festival Choral Society co-operating in a really brilliant performance, while Miss Helen Jaxon, Mr. Evan Williams, and Mr. Andrew Black were the principals. On December 10 the Bradford Permanent Orchestra presented an interesting programme, not too exacting for a popular audience, its most serious feature being a couple of movements from Grieg's Pianoforte Concerto, in which the soloist was a very gifted young Bradford musician, Miss M. Klepper. Mr. Allen Gill conducted.

The Keighley Musical Union showed an excellent example by choosing for their opening concert on November 29 two unduly neglected works, Schumann's 'Paradise and the Peri,' and Goring Thomas's poetic little work, 'The Sun Worshippers.' The performance, under Mr. Summerscales's direction, left something to be desired in point of finish, but credit may at least be given for excellent intentions. The principals were Miss Taggart, Miss Bradley, Mr. Wilde, and Mr. Horner. On December 14 the Keighley Orchestral Society, who are under the same zealous amateur, gave a concert at which Dvorák's 'New World' Symphony was played with much success. The pianist was Mr. Percy Grainger, the vocalist Miss Weatherley. On November 25 the Harrogate Choral Society gave a very successful performance of Saint-Saëns's 'Samson and Delilah,' under the direction of Mr. C. L. Naylor, with Madame Brema and Mr. John Coates in the chief parts.

Scarborough distinguished itself on December 6 by a most creditable performance of Elgar's 'Dream of Gerontius.' The chorus of the Philharmonic Society gave ample evidence of very thorough training at the hands of their conductor, Dr. Ely, and only wanted a little more beauty and volume of tone to be entirely admirable. The principals, Miss Maggie Stirling, Mr. Brearley, and Mr. Herbert Brown were all thoroughly efficient. Undoubtedly this must be pronounced the greatest thing in choral music which Scarborough has yet accomplished.

The Pudsey Choral Union, on November 21, gave a satisfactory performance of 'The Bride of Dunkerron' and 'Acis and Galatea,' under Mr. H. H. Pickard.

The energetic organist of Ripon Cathedral, Mr. C. H. Moody, gave, on December 7, what has come to be an annual performance of Brahms's 'German Requiem,' though the encouragement with which his efforts are met is not so warm that the future of these cathedral oratorio performances is as secure as it might be.

Foreign Notes.

AMSTERDAM.

It is stated that a stage performance of Wagner's 'Parsifal,' without any curtailment, will be given here in June next. Rehearsals are to commence at once, and the best German singers will be engaged. The decorations, which are to cost between three and four thousand pounds, have been ordered from Vienna. It is also said that although Frau Cosima Wagner has entered a protest, the Amsterdammers are convinced that the law is on their side.

BERLIN.

The Cecilia Society has been dissolved. It was founded more than twenty-one years ago by Alexis Höllander, who conducted the performances up to the last. One of the special aims of the Society was the production of new compositions by modern composers, or new to Berlin, and from among the long list of such works we may note Liszt's 'Christus,' Brahms's 'German Requiem,' César Franck's 'Les Béatitudes,' Dr. Cowen's 'Ruth,' Grieg's 'Olav Trygvason,' &c.—Of special interest was the first public appearance last month of the Volk-Chor, which was established last February, and already numbers two hundred members. Music is a powerful factor in modern civilization, and this new movement is of far-reaching consequence. The choir has been carefully trained by Dr. E. Lander, and the performance of Schumann's 'Paradise and the Peri' appears to have been most creditable.—Herr Weingartner has sent in his resignation as conductor of the Symphony Concerts, but a petition has been drawn up by many of the subscribers begging him to reconsider the matter.—Leoncavallo's new opera 'Der Roland von Berlin'—written at the request of the Emperor William and produced under His Majesty's direction—was first performed at the Royal Opera House on December 13.

PARIS.

A committee has been formed, with M. Camille Saint-Saëns as President and MM. Vincent d'Indy and Widor as Vice-Presidents, to promote the erection of a monument to Beethoven on the Place du Trocadéro. The design of the sculptor M. J. de Charmoay has been accepted, and the memorial is to be unveiled next May. A Beethoven festival is to be held at the same time.

PRAGUE.

Siegfried Wagner's opera 'Der Kobold,' produced at Hamburg last January, was performed here for the first time on November 27 last. The work had been well rehearsed by capellmeister Leo Blech, and admirably mounted by Director Angelo Neumann. Frau Cosima Wagner, Fräulein Eva Wagner, and the composer were present, and the work was received with such enthusiasm that at the close Siegfried Wagner made a speech expressing his thanks to the director, the artists, the conductor, and the public.

ZÜRICH.

Dupont's 'La Cabrera' and Filia's 'Manuel Meuendes,' works which won the 1st and 2nd prizes at the recent Sonzogno competition, have been performed with marked success.

GRAZ.

After the performance of Siegfried Wagner's Opera 'Der Kobold,' a banquet was given in honour of the composer, and a report of the speech which he delivered on that occasion in answer to a laudatory address runs as follows: 'It is not easy for an artist to respond to the toast. On the one hand there is the danger of his being too modest, on the other, of his becoming too boastful. I know that the honour bestowed on me for the staging of "Tannhäuser" at Bayreuth this year concerned me alone. I am equally sure that of the applause bestowed here on my "Kobold" twenty per cent. must be set down to my account, and the remaining eighty placed to the credit of my father. If my name were not Siegfried Wagner, but Smith or Brown, of this I am certain, the present distinguished company would not be here to welcome me.'

Mr. Allen K. Blackall, organist of St. Mary's Collegiate Church, Warwick, has been appointed Chorus-master of the Birmingham Festival Choral Society.

The Berks, Bucks, and Oxon. Competitive Musical Festival has reached the third year of its existence, and, in succession to the Festivals at Reading in 1903 and at Oxford in 1904, a third Festival is to be held at Aylesbury early in May, 1905. The Festival includes competitions for choirs, schools, choral societies, &c., as well as vocal quartets and solos, also for instrumental solos and concerted playing, and for composition. It has received support from all parts of the three counties, but the promoters feel that it is not yet as well known as it should be, and that there are many, whether living in one of the three counties or not, who would be glad to give it assistance and have not yet done so. The Honorary Secretaries for 1905 are Mrs. Commeline (Beaconsfield, Bucks) and Miss S. A. Blunt (Dorchester, Oxfordshire), and the acting Honorary Treasurer for the present is Mr. P. V. M. Benecke (Magdalen College, Oxford). From any of these further particulars can be obtained.

The annual conference of the Incorporated Society of Musicians will be held at Manchester from January 2 to 7. Addresses will be delivered by Sir Frederick Bridge on 'A weak point in our Musical Education'; by Mr. W. A. C. Cruickshank on 'The Progress of Music during the 19th Century'; by Mr. James Dawber on 'The advisability of still further safeguarding the entrance to the Musical Profession'; by Mr. T. Henderson on 'Some blots upon English Music'; and by Mr. S. Midgley on 'Municipalities and Music.'

Miss Adèle Haas (pupil of Mr. Willem Coenen) and Signor Parisotti gave a successful pianoforte and violin recital at the Royal Pavilion, Brighton, on December 3.

Country and Colonial News.

BRIEFLY SUMMARIZED.

ARMAGH.—Sternedale Bennett's cantata 'The Woman of Samaria' was given in the Cathedral on December 2. The solos were sung by members of the choir, and the performance altogether was meritorious. Dr. T. Osborne Marks presided at the organ. The Philharmonic Society gave a careful rendering of Coleridge-Taylor's 'Hiawatha' on December 15. The principal vocalists were Miss Grime, Mr. L. Townley, and Miss Backsheen Wood. Mr. T. W. Holden presided at the pianoforte, and Dr. T. Osborne Marks conducted.

BOGNOR.—An admirable performance of Handel's 'Judas Maccabeus' was given by the Musical Society on December 14. The orchestra and chorus numbered 150 performers, and were under the conductorship of Mr. W. H. Davies. The solo vocalists were Miss Emily Shepherd, Miss Katherine Longland, Mr. James Davis, and Mr. Hargreaves Hudson.

BURSFLEM.—The Potteries Choral Society gave their sixth concert, assisted by the Potteries Orchestral Society, in the Town Hall on December 8. The programme included the following part-music: 'The Land of the Sun' and 'By the Lone Sea Shore' (Coleridge-Taylor), 'Homeward' (Leslie), and 'O Gladsome Light' (Sullivan). The orchestra performed Elgar's 'Chanson de Nuit' and 'Chanson de Matin,' Fantasia from 'Lohengrin,' Minuet and Trio from Mozart's G minor Symphony, and one of Brahms's 'Hungarian Dances.' The solo vocalists were Miss Jessie Grant and Mr. Adam Cope, and Mr. John Cope conducted.

CHELMSFORD.—The Musical Society gave a concert on December 13, when Handel's ode 'Alexander's Feast,' and Cowen's 'John Gilpin,' were exceedingly well performed. The solo vocalists were Mrs. Helen Trust, Miss Katharine White, Mr. Henry Beaumont, and Mr. S. F. Epston. Mr. G. Wily was leader, and Mr. F. R. Frye conducted.

CHICHESTER.—The Musical Society put forward an interesting programme on December 8, consisting of Gade's 'Christmas Eve,' Bridge's 'Cradle of Christ,' Schubert's 'Unfinished' Symphony, and Bach's Cantata for the New Year. Sir Frederick Bridge, who directed his own work, received an enthusiastic welcome, and Dr. Read conducted the other items. The soloists were the Countess Maffei, Miss May Peters, Mr. Clifford Hunnybun, and Mr. Aubrey Millward.

GRIMSBY.—The Standard Orchestral Society gave a concert in the Town Hall on December 7. The programme included Mozart's 'Jupiter' Symphony, a selection from Weber's 'Oberon,' Moszkowski's Spanish Dances (Nos. 2 and 5), and the Overture to 'Semiramide.' The performance of these works, conducted by Mr. J. T. Pye, was highly meritorious.

HAWARDEX.—A concert was given in the Gymnasium on December 17 under the direction of Mr. Arthur Lyon. The chorus consisted of the County School Choir of Boys and Girls and the Mancott Male-Voice Choir. The prominent items in the programme were Stanford's 'Revenge' and 'Songs of the Sea,' and Elgar's 'Sea Pictures,' all of which were excellently performed. Mr. Arthur Lyon, who is headmaster of the County School, may be congratulated on the results of his choir training.

KETTERING.—Coleridge-Taylor's cantata 'Scenes from Hiawatha' was given with much success by the Choral Society in Victoria Hall on December 6, under the direction of Mr. H. G. Gotch. There was a full orchestra, and the solo vocalists were Miss Agnes Baines, Mr. W. R. Maxwell, and Mr. John Browning.

KIMBERLEY (CAPE COLONY).—The Musical Society concluded its fourth season on November 16 by a concert composed mainly of music by British composers. The programme included 'The Ballad of the Clampherdown' (Bridge), 'Orpheus with his lute' (German), and 'How sweet the moonlight sleeps' (Leslie). Mr. J. Frank Proudman conducted the choir and orchestra of 100 performers, who gave an excellent performance.

KING'S LYNN.—The Musical Society gave two performances on December 7. That in the afternoon consisted of Mendelssohn's 'Elijah,' the use of St. Nicholas's Chapel being granted for the purpose. The choir was augmented by contingents from Swaffham, Downham, Heacham, and Hunstanton, making a total of about 230 voices, with an orchestra of over thirty performers. The solo vocalists were Miss Gertrude Woodall, Princess Te Kangi Pai, Mr. Henry Beaumont, and Mr. Ivor Foster. The chief feature of the evening concert, given in the Music Hall, was Coleridge-Taylor's 'Hiawatha's Wedding Feast.' Mr. A. H. Cross conducted and Dr. A. H. Mann presided at the organ.

LINCOLN.—The Lincoln Musical Society, of which Dr. G. J. Bennett, organist of Lincoln Cathedral, is the enthusiastic conductor, opened their ninth season, on December 8, at the Corn Exchange. Dvorák's 'Spectre's Bride,' which occupied the first part of the programme, was very dramatically rendered, the fine and well-balanced choir showing genuine interest in the work, while the principals, Miss Helen Jaxon, Mr. Anderson Nicol, and Mr. Frederic Austin, were in excellent form. The efficient band, led by Mr. Edward O'Brien, included players from London, Nottingham, and Sheffield. The second part of the programme included the Overture to 'William Tell' and the Introduction to Act III. of 'Die Meistersinger,' the concert being brought to a successful conclusion by a spirited rendering of the march and chorus 'Hail, bright abode,' from 'Tannhäuser.' Mr. H. S. Trevitt accompanied.

LOUTH.—The Choral Society opened their thirty-eighth season at the Town Hall on November 24 with a performance of Haydn's 'Creation.' The band and chorus numbered about 110 performers, and the solo vocalists were Miss Winifred Wynne, Mr. Furness Williams, and Mr. Harry Dearth. The choir sang with much spirit and good attack, and the orchestra, ably led by Mr. J. E. Hilton, was in every respect satisfactory. Mr. Owen M. Price conducted.

MAIDENHEAD.—The Philharmonic Society gave their first Subscription Concert in the Town Hall on December 8, when the chief features of the programme were Mendelssohn's 'As the hart pants' and Tschaiukovsky's 'How blest are they.' The choir also sang the part-songs 'The Dance' and 'Lullaby' from Elgar's 'Bavarian Highlands,' and Stanford's 'Diaphenia.' Miss Emily Shepherd was the solo vocalist and Mr. A. E. Baker conducted.

MANNINGHAM.—The first of this season's concerts by the Salem Musical Union took place at the Salem Assembly Hall on December 12, when Sterndale Bennett's 'May Queen' and Lee Williams's Festival Hymn (written for last

year's Gloucester Festival) were the chief features of the programme. The choir sang creditably, and the solo vocalists were Miss Agnes Baines, Miss Elsie Bradley, Mr. J. R. Sykes, and Mr. Harry Horner. Mr. J. Paget Priestley conducted.

MORECAMBE.—The Madrigal Society gave a fine selection of madrigals and part-songs at the Alhambra Palace on November 30. Cornelius, Berlioz, Hugo Wolf, Wilbye, W. H. Bell, Gibbons, and C. Harford Lloyd were represented by choice pieces, which were sung with much refinement. Mr. A. Davis conducted.

PAISLEY.—The choir concert was given in High Parish Church on November 29, when Barnby's 'Rebekah' was performed. The solo vocalists were Miss Bessie Boyack, Mr. J. S. Adams, and Mr. J. Fleming. Mr. R. A. Chatterton presided at the organ and also gave two solos on that instrument.

PORTSMOUTH.—Sullivan's 'Golden Legend' was given by the Philharmonic Society at the Town Hall on December 1. The large orchestra and choir did excellent work, and the solo vocalists were Miss Mabel Manson, Miss Hannah Jones, Mr. William Green, Mr. William Coleman, and Mr. Dan Price. Mr. G. S. L. Löhr assisted at the organ, and Mr. Monk Gould conducted a successful performance.

READING.—The Philharmonic Society gave a successful performance of Coleridge-Taylor's 'Hiawatha,' on December 6, at the Town Hall. Great credit is due to Dr. F. J. Read, the conductor, who worked very hard to bring about so satisfactory a result. The soloists were Miss Euneta Truscott, Mr. Albert Collings, and Mr. Meurig James, all of whom acquitted themselves admirably in their respective parts. Mr. Alfred Burnett was leader of the orchestra, and Mr. W. D. Boseley rendered most useful service at the organ.

SEVENOAKS.—The St. John's Choral Society gave their tenth concert on December 14 in the Club Hall, when Handel's 'Judas Maccabaeus' was performed by the choir and orchestra, consisting of 120 performers. The solo vocalists were Miss Estella Linden, Miss Bessie Grant, Mr. Vincent Hards, and Mr. Albert Garcia. Mr. W. A. Taylor conducted.

SOUTHAMPTON.—The Philharmonic Society gave a performance of Parry's Oratorio 'Judith' at the Hartley University College on December 1. The choir, comprising 114 voices, sang well and were supported by an orchestra of fifty performers. The solo vocalists were Miss Beatrice Spencer, Miss Norah Harding, Mr. Anderson Nicol, and Mr. Foxton Ferguson. The Rev. G. H. Moberly conducted.

SOUTHPORT.—An interesting programme was presented by the Southport Choral Society on November 29, when they gave their first concert of the season in the Cambridge Hall. The choir rendered their part in Coleridge-Taylor's 'Death of Minnehaha' with great delicacy and charm, and Elgar's part-song 'O happy eyes' was also beautifully sung. The third act of 'Tannhäuser' was given with unusual smoothness and dramatic power. The orchestra was responsible for Elgar's March in D, 'Pomp and Circumstance,' and Grieg's 'Peer Gynt' Suite. The solos were in the safe hands of Miss Lilia de Berna, Mr. Edward Arthur, and Mr. Dillon Shallard. Mr. J. C. Clarke ably conducted.

SUNDERLAND.—The first concert of the West End Musical Society was given in St. Hilda's Parish Hall on December 14, the chief feature of the programme being Gade's choral ballad 'The Erl-King's Daughter.' The choir was well balanced, and the orchestra played creditably, the whole performance reflecting credit upon the conductor, Mr. J. L. Smith. The second part included the madrigals 'It was a lover and his lass' (Morley), 'In these delightful, pleasant groves' (Purcell), and 'Down in a flow'ry vale' (Festa).

TUNBRIDGE WELLS.—The annual Conversazione of the Tunbridge Wells Vocal Association was given in the Town Hall on December 12, when the first part of the programme consisted of Cowen's latest work 'John Gilpin.' A most excellent rendering of this amusing cantata was given, and met with an enthusiastic reception. The choir showed excellence of training at the hands of their conductor, Mr. W. W. Starmer.

Answers to Correspondents.

H. G.—We have pleasure in giving the following information in reply to your inquiry concerning 'whether any tune was specially composed for Charles Wesley's hymn "Hark! how all the welkin rings." The hymn does not seem to have obtained popularity among the Methodists in the 18th century. John Wesley does not include it in the principal hymn-books issued by him, and it is not in his final hymnal issued in 1780. Moreover, the words did not get into the 'Methodist Hymn Book' till well into the 19th century, when it was included in one of the many Supplements issued from time to time to preserve the copyright. No tune is set to the hymn in any of John Wesley's tune-books; but it appears in Butts's 'Harmonica Sacra' (c. 1757) mated to the *Easter Hymn*, from 'Lyra Davidica'! As to the appearance of the hymn at the end of the Prayer Book, there is a story that about the year 1790 the University Printer inserted it—as a kind of Festival Hymn after the Metrical Psalms—to fill up a vacant space! But why the printer hit upon this particular hymn and where he obtained it are circumstances not known. We may add that the hymn appeared first in Wesley's 'Hymns and Sacred Poems' (1739), and in the four subsequent editions of the book. In Whitefield's 'Collection' (1753) the words 'welkin rings,' &c., were changed to the form of the hymn now in use.

SPHINX.—The Sphinxes in Schumann's *Carnaval* are—

No. 1.	No. 2.	No. 3.
S C H A	A s C H	A S C H

corresponding to the notes printed in the copy. No. 1 is to be read as S (Es), C, H, A, the musical letters in the composer's name; Nos. 2 and 3 as As, C, H, and A, S, C, H, these letters forming the name of a town (Asch) in Bohemia, the residence of a Robert von Fricken, to whose daughter, Ernestine, Schumann was actually engaged at the time (1834). In a letter to his friend Henrietta Voight he says that he took pleasure in the 'musical' name of the fair damsel's birth-place, because the letters composing it were also the only musical letters in his own name. As Ernestine was Schumann's pupil as well as his fiancée, the conception of this pianoforte classic is of a distinctly romantic nature.

BAND SERGEANT.—As in the case of many fine old tunes the origin of 'The British Grenadiers' is more or less obscure, Mr. Frank Kidson—an excellent authority on such matters—says the melody is probably of the reign of Queen Anne, and that it has since then passed down traditionally in the regiment to which it refers. The air is not unlike certain other melodies, e.g. 'Sir Edward Nowell's delight' (printed in a Dutch book, 1634); 'All you that love good fellows,' 'The London Prentice,' &c. Mr. Kidson also refers to a melody in the Fitzwilliam Virginal Book, called 'Nancie,' which certainly bears some resemblance to 'The British Grenadiers': perhaps 'Nancie' was the girl one of those red-coated and bearskinned warriors left behind him.

T. S.—It is always a risk to state the 'greatest' of this or that; but in regard to the use of the *crescendo* a fine example is to be found in the *coda* to the last movement of Schubert's great Symphony in C 'where,' as Sir George Grove says, 'the operation is divided into distinct steps—first 8 bars *ppp*: 24 bars *pp*: 12 bars *p*: 16 bars *crescendo* to *mf*: 12 bars *crescendo* to *f*; then a *crescendo* of 8 bars to *ff*: and lastly a final advance of 36 more bars to *fff*. As to the greatest softness, it might reasonably be assumed that any composer soft enough to write *pppppp* would provide ear trumpets for his auditors, even for those who were not hard of hearing.

PLYMPTON.—You had far better keep to your present occupation than think of entering the musical profession. Why should you not combine your organ playing with the 'daily round'? You might enter for the organ examination of the Associated Board, or that of the Associateship of the Royal College of Organists. It would doubtless be a great advantage to you to become assistant to a well-qualified organist and choirmaster.

G. C. R.—As you can obtain the whole of Beethoven's and Haydn's sonatas for pianoforte and violin for a few shillings in the Peters edition, you would have no difficulty in making your own selection.

R. C. S.—We regret that we cannot trace the theme of the march you send us, which, according to your account, 'used to be played about the beginning of the Volunteer movement at the time of our war with Russia at Sebastopol,' and, as you say, 'is generally used to the words "Vote, vote, vote for Mr. So and So."' Perhaps some of our readers can volunteer some information in regard to this political strain.

L. R. A. M.—(1) See Book 39 of Franklin Taylor's *Progressive Studies* for aids towards perfecting the staccato touch. (2) In arpeggio: the upper G after the lower note. (3) The grace note first, to be immediately followed by the complete chord in both hands.

UNBRIDGE.—Your little son of six is doubtless musically gifted, but there are instances of similar precocity. Do not unduly force him in the development of his talent: there seems to be good reason for giving him a well-regulated musical education.

H. F. G.—(1) Have you tried Franklin Taylor's 'Progressive studies for the pianoforte'? Four books of these are devoted to the development of the left hand. (2) You had better consult a medical man about the lump on the back of your hand.

VERITAS.—It was of Chopin that an enthusiastic admirer (feminine, of course), on hearing of the composer's death, remarked, with a perfectly dry eye, 'Now I can have all his music bound.'

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1. *Portrait of Mr. and Mrs. Joah Bates. From the original painting by Francis Cotes, R.A.*
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DURING THE LAST MONTH.

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 80 & 81, Queen St., E.C. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.—December 31, 1904.